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# SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

FEB 25 1957  
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## It takes the *RIGHT* two!



### SPOT GETS A NEW DEAL IN DETROIT

End of auto co-op funds puts national spot in challenging position. Refunds to dealers can mean local sales

Page 31

### The new ABC's impact on tv as admen see it

Page 34

### Why not buy spot radio and tv like billboards?

Page 38

### Should tv and radio be kept out of courts?

Page 41

IT'S A FACT! With the *right* two—WFBG-TV, Altoona, and Pittsburgh—you get 76,701 more TV homes. In this area—day and night—seven days a week—WFBG-TV delivers average audiences 30.1% greater than Johnstown; 71.4% more quarter-hour firsts. Your BLAIR-TV man has the proof: ARB, November 1956; ARB Altoona Coverage Study, March 1956.

ONLY BASIC CBS-TV STATION SERVING THE AREA

A TRIANGLE STATION  
**WFBG-TV**  
ALTOONA PENNSYLVANIA



Channel 10  
ABC-TV • NBC-TV

Represented by BLAIR-TV

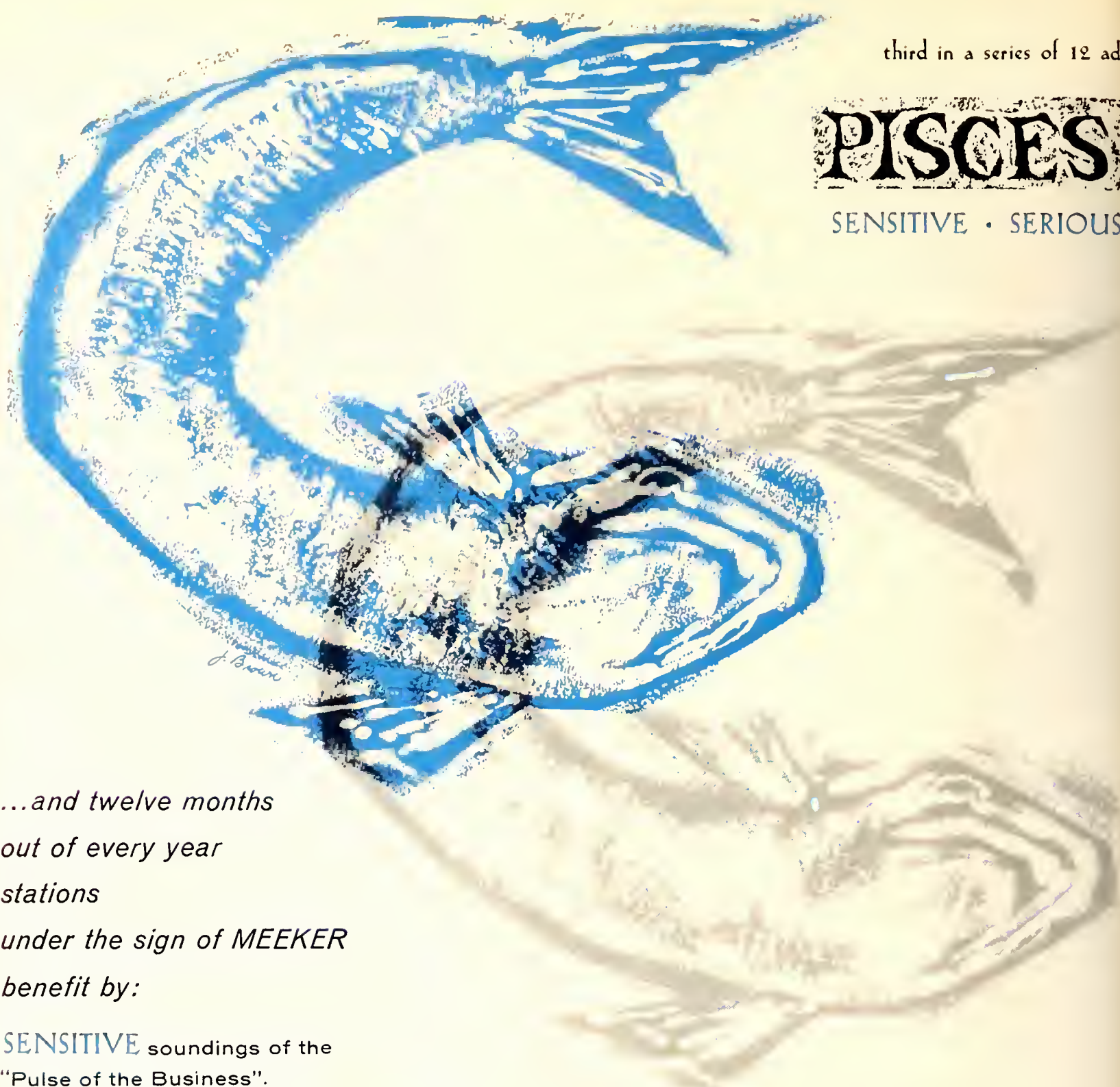
by: Radio and Television Div. / Triangle Publications, Inc. / 46th & Market Sts., Philadelphia 39, Pa.  
FL-AM • FM • TV, Philadelphia, Pa. / WNBC-AM • FM • TV, Binghamton, N. Y.  
WB-AM, Harrisburg, Pa. / WFBG-AM • TV, Altoona, Pa. / WNBC-AM • FM • TV, New Haven-Hartford, Conn.  
National Sales Office, 485 Lexington Avenue, New York 17, New York



third in a series of 12 ads

**PISCES**

SENSITIVE • SERIOUS



*...and twelve months  
out of every year  
stations  
under the sign of MEEKER  
benefit by:*

**SENSITIVE** soundings of the  
"Pulse of the Business".  
We constantly cover the field  
to maintain established relationships  
with all important sources of spot business.

**SERIOUS** study to research  
and develop sales stories  
that are clear, accurate and brief...  
designed to save the precious time of  
media executives.



**the meeker company, inc.**

*radio and television station representatives*

new york    chicago    san francisco    los angeles    philadelphia

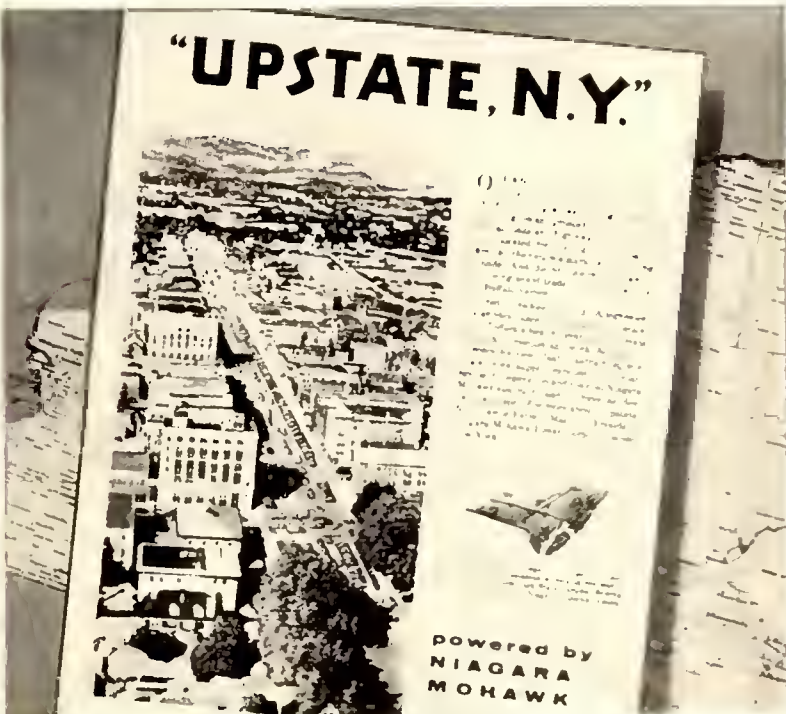
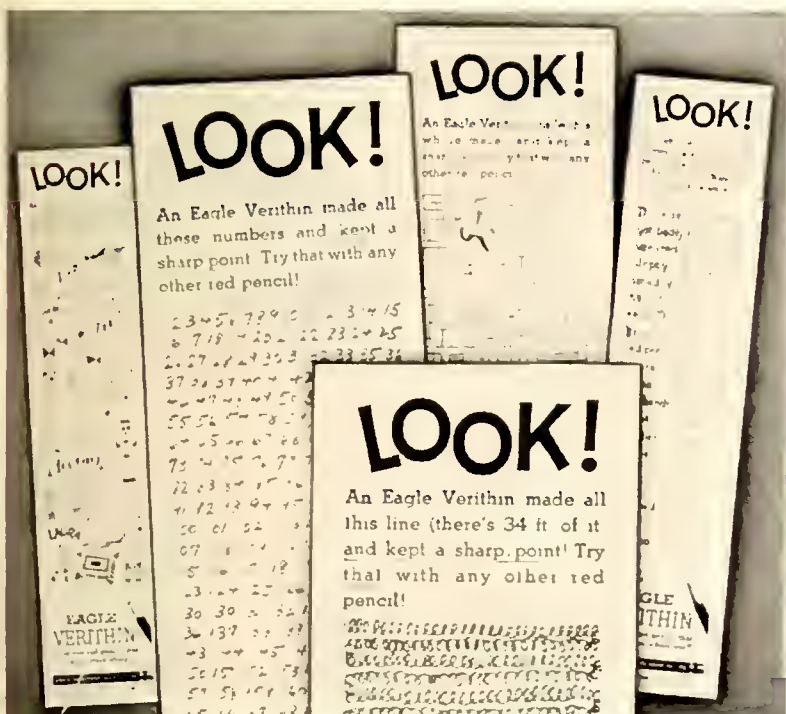


# BBDO BULLETIN



Flip your TV or radio dial to almost any station, and you'll meet America's newest filter cigarette—Hit Parade. Keynote of this saturation "spot" campaign is a bouncy jingle which sings out the theme, "...tobacco so fine, so rich, so rare, your taste can't tell the filter's there." Newspaper advertising also helps spread the good word about new Hit Parade cigarette—made by The American Tobacco Company. Have you tried 'em yet?

The most famous label a woolen can wear is Forstmann. And this—surveys say—is the label that more retailers choose to display on women's suits and coats than any other. But to help Forstmann sell even more yards of fabric, manufacturers must sell more Forstmann-labeled coats and suits. What's doing it? A new campaign in fashion magazines for this new client, selling finished garments *directly*, selling Forstmann fabrics *indirectly*.



Scribbles, doodles, and assorted "hen scratchings" make a lot of sense in this new two-color campaign for Eagle Verithin red pencils. As one ad says, "Look! An Eagle Verithin made all this line (there's 34 ft. of it) and kept a sharp point. Try this with any other red pencil!" Punch line follows scribbles, "This is the point: Eagle Verithin is the one red pencil that really stays sharp." Quarter-pagers run in *The Saturday Evening Post*.

A brilliant European poster technique goes Yankee in this colorful campaign for Niagara Mohawk Power Corporation. Created to show businessmen the visual and industrial attractiveness of Upstate New York, each ad features a different section of this booming area served by Niagara Mohawk. Series runs in leading business and financial publications. Ads ask for reader response... and get it. Prepared by BBDO Buffalo.

**BATTEN, BARTON, DURSTINE & OSBORN, INC., ADVERTISING**  
NEW YORK • ATLANTA • BOSTON • BUFFALO • CHICAGO • CLEVELAND • DALLAS • DETROIT • HOLLYWOOD • LOS ANGELES • MINNEAPOLIS • PITTSBURGH • SAN FRANCISCO • SEATTLE • TORONTO





# SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

## DIGEST OF ARTICLES

### Spot gets a new deal in Detroit

- 31** Chrysler, Ford and GM have killed their dealer co-op funds. Spot tv and radio are in a strong competitive position under the new buying plan

### ABC makes it three big networks

- 34** Clients and agencies like program lineup, new price policy. See better programing from all nets as a result of ABC's strengthened position

### Why not buy spot like billboards?

- 38** Weiss & Geller v.p. Max Tendrich suggests that spot be bought in guaranteed audience packages with no concern for individual availabilities

### Should tv and radio be kept out of the courtrooms?

- 41** Morris Ernst, noted lawyer and Judge Justin Miller discuss the pros and cons of this hot issue at a recent RTES luncheon debate in New York

### Candy industry roundup, part two

- 42** Spot and national advertisers may spend \$15 million on broadcast media this year. Case histories show how candy manufacturers use tv-radio

## FEATURES

- |                                |                                   |
|--------------------------------|-----------------------------------|
| <b>56</b> Film chart           | <b>90</b> Sponsor Hears           |
| <b>26</b> 49th and Madison     | <b>9</b> Sponsor-Scope            |
| <b>61</b> New and Renew        | <b>98</b> Sponsor Speaks          |
| <b>70</b> News & Idea Wrap-Up  | <b>64</b> Spot Buys               |
| <b>5</b> Newsmaker of the Week | <b>98</b> Ten Second Spots        |
| <b>22</b> Reps at Work         | <b>14</b> Timebuyers at Work      |
| <b>52</b> Sponsor Asks         | <b>96</b> Tv and Radio Newsmakers |
| <b>16</b> Sponsor Backstage    | <b>48</b> Tv Results              |
|                                | <b>87</b> Washington Week         |

## In Next Week's Issue

### Let's make spot easy to buy

An analysis of the factors which complicate spot tv and radio buying with proposals for modernization and time-saving procedures

### Coppertone's spot radio strategy

The firm concentrates on weekends, stresses personalized messages by local personalities. Out-of-home audience is big target

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Sponsor Publications Inc.



# Are Your TV Schedules Reaching **THIS MUCH** of Arkansas?



## On KTHV, they will!

With 316,000 watts on Channel 11 and with the tallest antenna in the Central South (1756' above average terrain!), KTHV is seen, heard and *gets viewing response* from almost all of Arkansas.

Take a good look at this mail map. Letters come to KTHV from 47 Arkansas counties—as well as from viewers in Mississippi, Missouri, Oklahoma and Texas!

Your Branham man has all the facts on KTHV—the *big* buy in Arkansas. Ask him!



# **KTHV**

**Channel 11**  
**LITTLE ROCK**  
**316,000 Watts**

Henry Clay, *Executive Vice President*

B. G. Robertson, *General Manager*

**AFFILIATED WITH KTHS, LITTLE ROCK AND KWKH, SHREVEPORT**



*Now, 18 hours of*  
**MUSIC**  
*with 18 news shows daily on*  
**WJIM-RADIO**  
*Lansing, Michigan*



*say it with music*



# NEWSMAKER of the week

**The news:** John A. Ewald, president of Avon Products, Inc., reports sales of \$86,826,432 for 1956. Revlon's 1956 sales were \$85,700,000. Avon retains its leadership in the cosmetic field.

**The newsmaker:** John Ewald reports the hare (Revlon) did not, after all, catch the tortoise (Avon) in the race for dominance on milady's dressing table. Perhaps it was because in the last quarter of 1956 Avon quickened its pace in advertising. Avon for that quarter spent \$850,000 for spot tv, almost triple what it had expended for the first nine months of 1956.

Prior to the final quarter of '56 the experts in the intensely competitive cosmetic industry predicted that the leadership for the year would shift from Avon, traditionally No. 1, to Revlon.

Revlon had gone all out in network tv in 1956, investing over \$6 million (time and talent) in the \$64,000 *Question*, the \$64,000 *Challenge* and the ill-fated *Can Do*. The popularity and aggressive merchandising of the two \$64,000 programs gained Revlon distribution and in-store display that are without parallel in the history of the cosmetic business.

Compare the progress of these two chief cosmetic antagonists during the two years Revlon has

been riding network tv: Avon's sales jump from 1954 to 1955 was about 25%, whereas Revlon zoomed by 55%. Avon's margin between 1955 and 1956 was 26%, while Revlon shot up 66%.

Avon, which plays its business methods close to the vest, concentrates its tv pitch on creating a friendly reaction to the company's door-to-door representative. No specific product is pushed on the air. All the direct selling is up to the home-to-home satchel carrier. The advertising centers around this simple theme, to quote president Ewald: "We present quality products in the privacy and convenience of your home."

Revlon's tremendous advantage—and obviously the reason for its fast growth—is the fact that through network television it is able to demonstrate the product to upwards of 10 million women at one time. Another asset is the use of demonstrators and company saleswomen in department and other stores throughout the country. For Revlon, in particular, tv has done two things: it has enabled the manufacturer to control the demonstration and to speed up the process of persuading women that they need the cosmetic.

Though the gains in cosmetic sales have in recent years been spectacular, even more spectacular is this: advertising in measurable media by the cosmetic field has been increased three times in comparison with increased volume of sales. Women today can hardly turn on tv without seeing the new fashions in cosmetics.



John A. Ewald

## popular film programs

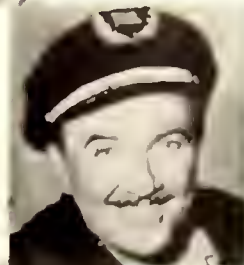
6:00-7:00 P.M.



**AMOS 'N  
ANDY**  
weekdays  
at 6

**WATER-  
FRONT**

with  
Preston Foster  
Monday  
at 6:30



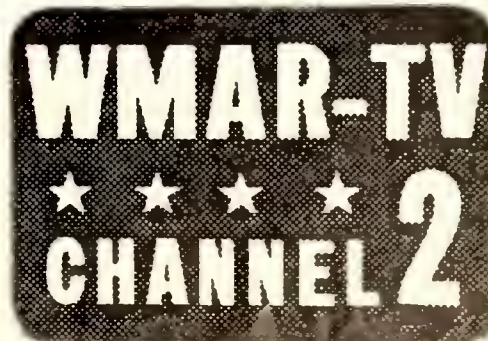
**PUBLIC  
DEFENDER**  
with  
Reed Hadley  
Tues., Thurs.  
at 6:30

**CITY  
DETECTIVE**

with  
Rod Cameron  
Wednesday  
at 6:30



**FEDERAL  
MEN**  
with  
Walter Greaza  
Friday  
at 6:30



SUNPAPERS TELEVISION, BALTIMORE, MD.  
TELEVISION AFFILIATE OF THE  
COLUMBIA BROADCASTING SYSTEM  
Represented by THE KATZ AGENCY, Inc.  
New York, Detroit, Kansas City, San Francisco,  
Chicago, Atlanta, Dallas, Los Angeles



# HOW NTA FEATURE FILMS

## ... in market after market

*Typical ratings for 20th Century-Fox Feature Films*

**. In CHICAGO (26.4 Rating...with 84.8 Share-ARB)**



**LES MISERABLES**, starring Fredric March and Charles Laughton, was No. 1 rated feature film in Chicago during November, outrating three competing stations combined.

**. In PROVIDENCE (34.5 Rating...with 68.3 Share-ARB)**



**WING AND A PRAYER**, starring Don Ameche and Dana Andrews, achieved rating more than twice that of network competition...when shown on WJAR at 10:30 P.M.

**. In HARRISBURG, PA. (27.5 Rating...with 41.0 Share-AR)**



**HOW GREEN WAS MY VALLEY**, starring Walter Pidgeon and Maureen O'Hara, outrated Disneyland, Kraft Theatre, Arthur Godfrey... when shown on WHP, a "U" station.

When you come down to it, numbers can be beautiful. After all, what is more lovely than a figure that's going your way? It's so—with NTA's fabulous feature films, which outrate competition nearly all over this fair Republic. And why not—when they derive from such stellar producers as 20th

Century-Fox and David O. Selznick, to name only two? So if it's ratings you want—and name somebody who doesn't—there's only one thing to do. Reach for your telephone, Western Union blank, or ball-point pen, and get in touch with NTA today. Tell 'em statistics sent you!



# SKYROCKET RATINGS

## According to ARB

*Typical ratings for David O. Selznick Feature Films*

**.In CHICAGO (31.6 Rating...with 88.5 Share-ARB)**

**SINCE YOU WENT AWAY**, starring Jennifer Jones and Joseph Cotten, was top-rated feature film in Chicago during December, almost doubling the rating of next rated feature film.



**.In SACRAMENTO (25.1 Rating...with 76.3 Share-ARB)**

**THE FARMER'S DAUGHTER**, starring Loretta Young and Joseph Cotten, achieved three times the combined rating of three other competing stations in Sacramento... on KBET.



**.In BALTIMORE (22.1 Rating...with 84.7 Share-ARB)**

**PORTRAIT OF JENNY**, starring Jennifer Jones and Joseph Cotten, was top-rated feature in Baltimore during month of November... as shown on WMAR, at 11 P.M.



For full details, phone, wire or write—  
Harold Goldman, V.P. in charge of sales

*NATIONAL TELEFILM ASSOCIATES, INC.*

60 W. 55th STREET • NEW YORK 19, N. Y. • PHONE: PLAZA 7-2100

CHICAGO • HOLLYWOOD • MONTREAL • MEMPHIS • BOSTON • MINNEAPOLIS



**MORE AUDIENCE\* THAN  
ANY STATION IN HOUSTON**

**.....THAT'S WHAT**

**WNBF-TV, BINGHAMTON, N.Y.**

**DELIVERS DAY AND NIGHT**

**SEVEN DAYS A WEEK—AT**

**LOWER COST PER 1000.**

**YOUR BLAIR-TV MAN HAS**

**THE EVIDENCE FOR YOU.**

\* Also more audience than any station in Baltimore, Kansas City, Buffalo, Minneapolis-St. Paul, Milwaukee and other major markets; at lower cost than every station in eight out of the ten major markets. Telepulse, December, 1955.



Channel 12

NBC-TV • ABC-TV

operated by: Radio and Television Div. / Triangle Publications, Inc. / 46th & Market Sts., Philadelphia 39, Pa.

**WFIL-AM • FM • TV**, Philadelphia, Pa. / **WNBF-AM • FM • TV**, Binghamton, N. Y.

**WHGB-AM**, Harrisburg, Pa. / **WFBG-AM • TV**, Altoona, Pa. / **WNHC-AM • FM • TV**, New Haven-Hartford, Conn.

National Sales Office, 485 Lexington Avenue, New York 17, New York

# SPONSOR-SCOPE

23 FEBRUARY  
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SPONSOR PUBLICATIONS INC.

"Showmanship," in the last analysis, is the gift of prophecy—the foreknowledge of what will succeed and what won't. But after this year's network tv program record, NBC has decided to buy what may amount to \$1 million worth of foreknowledge of another sort—for 1957-58 research.

There's been nothing like it in the air media on this scale. NBC's project is no off-and-on "tryout" or "sneak preview" gimmick; nor will it be dream stuff concocted out of a rearrangement of ratings. Here is what will happen:

1) NBC will **pre-test** its important tv properties in such a way that it will have both audience reactions and pre-show ratings.

2) If the show looks O.K., it goes on; then—after a couple of months—its actual ratings will be compared with the pre-show figures.

Note this about the comparison of before-and-after ratings:

- If the matchup is good, NBC will have evolved a fairly reliable prediction technique. This is a research facet not commonly attempted—the element of predictability.
- If the comparison is sour, NBC at least has an idea of how far its method was off and can make corrections.

The project already has gone through the tryout stage. Extensive audience research through outside organizations is being made on "Wells Fargo," which makes its debut on NBC TV 18 March.

In all, NBC looks at it this way: A \$50 million program investment for next year is at stake, thrice that in time sales, plus its standing in the network field. A \$1 million insurance policy thus looks cheap.

Moreover, figures NBC, research of this kind is bound to produce a lot of by-product values—both in actual findings and in perfections of technique.

Here are some notes on how tv time sales fared in 1956:

- PlB gives gross time charges for 12 months of network tv as \$488,167,634. That's an increase of 20% over 1955.
- TvB estimates that spot tv had a 1956 total gross of \$397,498,000. No comparative figures for 1955 are available.

NBC TV continues to hammer away in trade communiques its boast that it's making inroads on CBS TV's daytime dominance. Using January Nielsen advances, it says:

- NBC now trails CBS by only 11% in the 11 a.m.-1 p.m., compared to 28% in the previous Nielsen report.
- NBC leads CBS by 12% in the 2:30 to 5:30 strength, against 5% in the prior Nielsen report.

Time, Inc. is setting up a subsidiary division for its tv and radio properties. Wes Pullen, meantime, has been elected a v.p. of Time, Inc., in charge of all broadcasting operations.

Pullen will report directly to Roy Larsen, president of Time, Inc.

Contracts for Time's purchase of three Consolidated Radio & Television properties (sale price, \$15,750,000) are expected to be signed this Tuesday (26).



The resurgence of radio is causing restiveness among stations in those markets where the pie isn't quite so luscious.

They hear about the big spot radio campaigns being dished out, then wonder where their cut is.

Result: they raise the question of whether they are tied up with the right rep.

Reps specializing in smaller stations say it's been years since they have been approached by so many stations pondering a switch.

**Business continues to look up for the radio networks.**

Standard Brands returns to CBS 11 March for a three-week flight, using 10 seven-and-a-half-minute program units during the day.

NBC reports garnering \$300,000 worth of business the past week. The accounts include Motorola, Midas, Inc. (auto mufflers), and Hearst Corp.

**The heat really is on from the competition to get some of CBS Radio's business.** An example:

CBS is program servicing the Chevrolet five-minute news strips—there are 10 of them a week—at \$480 gross per shot. A competitor offered to cut to \$100 net per show.

**The catchy label that NBC Radio's vice president Joe Culligan has been popularizing so much lately—"imagery transfer"—is going to find permanence in a book.**

Culligan has commissioned an industrial psychologist Dr. Charles Winet, to compile a tome dealing with the scientific basis of the subject.

NBC will send it to college libraries and media researchers.

**Agencymen on automotive accounts say the end of co-op campaigns, and the beginning of the new, factory-directed advertising, will be a boon to spot radio and tv because:**

- Dealers had been too volatile about their media decisions, often splashed all their co-op money in a brief newspaper campaign.
- Agencies, using professional planning, will urge sustained use of the spot money—which means radio and tv will get a bigger proportionate share.

(See SPONSOR's Detroit survey on the new outlook for automotive spending in spot, page 31.)

While the national rep will gain in commissions because of the end of the automotive co-op era, the same may not be true for the local station salesman.

Much of his income came from co-op funds. To keep their stellar salesmen happy, station managements now may have to adjust their losses by working out a different compensation arrangement.

However, local dealers still are expected to do some advertising on their own. It won't be a total loss locally.

**If they aren't careful, incorporated ad agencies may find their undistributed income taxed as high as 85% by the Government.**

Ad agency representatives were warned of this possibility at a luncheon meeting this week sparked by Milton Mound, specialist in tax law.

A tax regulation, proposed by the revenue people in November, would affect all incorporated agencies—excepting those whose accounts are serviced and supervised by people holding 25% or more stock.

Also at the meetings were tv program packagers.



This comment to SPONSOR-SCOPE by an executive of one of the Park Avenue soap companies pinpoints a trend that is sure to highlight 1957. Note the far-reaching significance of his observations:

"The current year may be looked back upon as the year of the great media re-appraisal. When the big advertiser takes stock of the fact that his dollar is shrinking badly in impression-value, he will put his media concepts through a drastic re-evaluation.

"Out of this reappraisal may emerge setbacks for some of the media and continuing benefits to others."

In short, advertising is 1) costing relatively more 2) consuming more time as it becomes more elaborate, and 3) is in for some serious soul searching media-wise.

**How are the leading advertisers in nighttime network tv stacking up on a strictly cost-per-impression basis?**

Specifically, what would be the end result if you average out the cost-per-1000-homes-per-commercial minute of all their evening shows?

SPONSOR-SCOPE herewith presents such a tabulation, limited to the 15 top tv network spenders for 1956. Based on January 1957 time-talent costs and average homes reached (special programs and spectaculars are not included), the averages look like this:

ADVERTISER	AVERAGE CPM/PCM	NO. NET SHOWS	WKLY. SHOW BILLINGS	WKLY. TIME BILLINGS
Ford Motor Co.	\$ 2.13	4	\$ 158,000	\$ 185,000
Chrysler Corp.	2.24	5	135,000	256,000
R. J. Reynolds	2.34	6	165,000	240,000
Colgate	2.35	4	110,000	120,000
General Electric	2.36	4	260,000	175,000
Gillette-Toni	2.37	6	120,000	145,000
Bristol-Myers	2.40	3	90,000	105,000
Liggett & Myers	2.55	5	150,000	170,000
Procter & Gamble	2.57	9	245,000	270,000
General Foods	2.62	7	225,000	235,000
American Tobacco	2.67	6	155,000	135,000
American Home	2.74	3	58,000	105,000
Lever Bros.	2.86	3	85,000	125,000
General Motors	5.19	4	170,000	155,000

Sponsors can expect to pay appreciably more for their filmed network product this fall.

Prices on the new product range between \$45,000 and \$50,000 per half hour.

At the start of the current season, the range was between \$38,000 and \$40,000.

An index of the new price level is 7 Up's deal for Disney's Zorro. The net is \$46,000 for originals and \$25,000 for repeats. The advertiser hopes to use an eventual hookup of 135 stations on ABC TV.

Latest slugging match for Late Show dominance has the New York flagships of both NBC TV and CBS TV in the familiar race for the starting line.

WCBS TV isn't saying much about ratings, but WRCA TV is waving a special Trendex showing that on 10 February it got an average of 19.0 as against the opposition's 7.3.

WRCA TV put its feature film on a half-hour earlier than WCBS TV, interrupting at the 30-minute point with 10 minutes of news. WRCA TV, incidentally, uses feature films only on weekends.



Viewers apparently are unimpressed by what the critics have to say about this season's new tv network shows. In any event **they're spending more time at their tv sets.**

That's evident in this set of figures obtained from Nielsen by SPONSOR-SCOPE on the average minutes of viewing per home per hour.

PERIOD	JANUARY 1956	JANUARY 1957
7 p.m. to 11 p.m.	36 minutes	38 minutes

Note: The base is all tv homes.

As every adman knows, his business consists mainly of strategy. **This week top agency and sponsor generals were going over preliminary maps for next fall's network tv campaigns.** Here are the first things they noticed about the terrain:

- 1) Audiences more and more are **leveling off** among the three networks.
- 2) The **right time** thus may be almost as important as the right show.

With that pretty well fixed, the next step is to fill in tactics that will take advantage of:

- **Marginal time** (if any).
- **Share of audience** carried over from the prior show.
- **Unique slants** that may successfully challenge an established program. (On this score, some agencymen feel that by the time you get the third rating you can tell whether to continue or to duck.)

SPONSOR-SCOPE polled a cross-section of Madison Avenue program people on their nominations for **outstanding draws in one-shot telecasts.**

The **10 most mentioned:** Marilyn Monroe, Clark Gable, Ingrid Bergman, Bill Holden, Cary Grant, Marlon Brando, Danny Kaye, Rex Harrison, Katherine Hepburn, Elvis Presley.

Shulton may be setting a new pattern by using a single agency to control the various commercials used in a spectacular.

The toiletries manufacturer has commissioned K&E to do the commercials on Rogers & Hammerstein's Cinderella, which CBS TV has scheduled for 31 March. Shulton's regular agency is Wesley Associates.

The reason: **Pepsi-Cola, which K&E represents on the show, and Shulton have similar integration problems.** So Shulton thought it would be more feasible to let the same agency handle both.

R. J. Reynolds' record sales year (957 million) and net earnings (\$62 million) has evoked some interesting comments on the role of advertising in the tobacco field.

A quick turnover product depends primarily on pre-conditioning the consumer, say the experts. And with the exception of Raleigh, cigarettes offer no premiums, coupons, tie-ins, or other hypo devices.

The three requisites for success in the tobacco business are: 1) sound management; 2) quality product; and 3) topflight advertising.

Management and product among the giants in the field are considered pretty much on a par. **So that leaves but one difference: quality of advertising.**

Cigarette marketers, as a whole, **don't think there's an exciting outlook for the mentholated brand, except as a specialty.**

Kool and Salem — appreciable spot users — have between 3% and 4% of the market between them.

What prevents a real rush, though, is that:

- Many buyers regard mentholateds almost as a medical product.
- Sales fluctuate sharply with the season, somewhat paralleling the sale of cold remedies.
- Sectional popularity is marked.

**For other news coverage in this issue,** see Newsmaker of the Week, page 5; New and Renew, page 61; Spot Buys, page 64; News and Idea Wrap-up, page 70; Washington Week, page 87; SPONSOR Hears, page 90; and Tv and Radio Newsmakers, page 96.





**Ratings make  
them sign  
the first time—**

**But it takes  
results to make  
them renew**

**Latest**

**METRO PULSE**

WHB first all day and night. WHB first 360 out of 360 quarter-hours. In and out of home, Mon.-Fri., 6 a.m.-midnight.

**Latest**

**AREA PULSE**

WHB first all day. WHB first 263 out of 288 quarter-hours. 25 second place 1/4's, none lower. Mon.-Sat., 6 a.m.-midnight.

**Latest**

**AREA NIELSEN**

WHB first all day and night, with 42.7% share of audience. WHB first every time period. Mon.-Sat., 6 a.m.-6 p.m.

**Latest**

**HOOPER**

WHB first all day with 42.2% of audience. June-Sept., 4-month average Mon.-Fri., 7 a.m.-6 p.m.; Sat. 8 a.m.-6 p.m.

**at WHB . . . 87% renewal**

87% of WHB's largest billing local accounts in 1955 . . . renewed in 1956!

Sure, WHB dominates Kansas City on every national survey. Sure, Storz Station programming quality attracts tremendous audiences— which in turn attract advertisers. But it takes *results* to make local advertisers come back for more. And WHB is Kansas City's *results station*. So much so, that WHB has a higher percentage of renewals for both local and national advertisers than any other Kansas City radio station. Talk to the man from Blair, or WHB General Manager, GEORGE W. ARMSTRONG.

**WHB**

*10,000 watts 710 kcs  
Kansas City, Missouri*

**The Storz Stations**

*Today's Radio for Today's Selling*

**TODD STORZ,**  
*President*

**WDGY**

Minneapolis-St. Paul

**WHB**

Kansas City

**WQAM**

Miami

*Represented by John Blair & Co.*

**KOWH**

Omaha

**WTIX**

New Orleans

*Represented by Adam Young Inc.*





## South Carolina Meat Packers Sales Rocket!

KINGAN MEATS, through  
Lindsey and Co., reports:

*"The Cisco Kid played a large part in the most successful promotion we have ever run . . . While I will not give you the actual percentage of sales increase, I can tell you that the sales increases were very substantial."*

Ask to see more success stories of  
THE WORLD'S GREATEST SALESMAN  
**"THE CISCO KID"**

Write,  
Phone  
or  
Wire  
Collect  
Today



New York  
Chicago  
Cincinnati  
Hollywood

## Timebuyers at work

**Bob Palmer**, Cunningham & Walsh, New York, timebuyer for American Cyanamid products, comments: "Using radio to sell farm products has many problems. Some markets for the product are small, particularly in the South. Local stations are usually too low-power to comprehensively cover the market, and power-house stations can cover too large an area for the product's market. Consequently, we use newspapers as the primary medium and radio as a supplement. In the Midwest, however, farm areas are broad and radio best suits the product and newspapers supplement it. At the present time, we are testing the saturation technique in this area. This is particularly difficult because early morning, before sunrise, is one of the best times of the day to reach the farmer, but very few local stations are operating at that hour. To cope with the problem, we must often buy time on a distant powerhouse station which is on the air at that time and sacrifice local identification. For programing, we seek participations, and adjacencies to, farm, news and weather shows. These programs are likely to have a farm audience and easily integrate the commercial."



**Margie Thomas**, Doremus & Co., New York, buyer for Paine, Webber, Jackson & Curtis and other brokerage houses, comments: "To reach people who have money to invest requires specialized programing. Most of our brokerage accounts sponsor five-minute business-financial news shows on radio. The best time for these

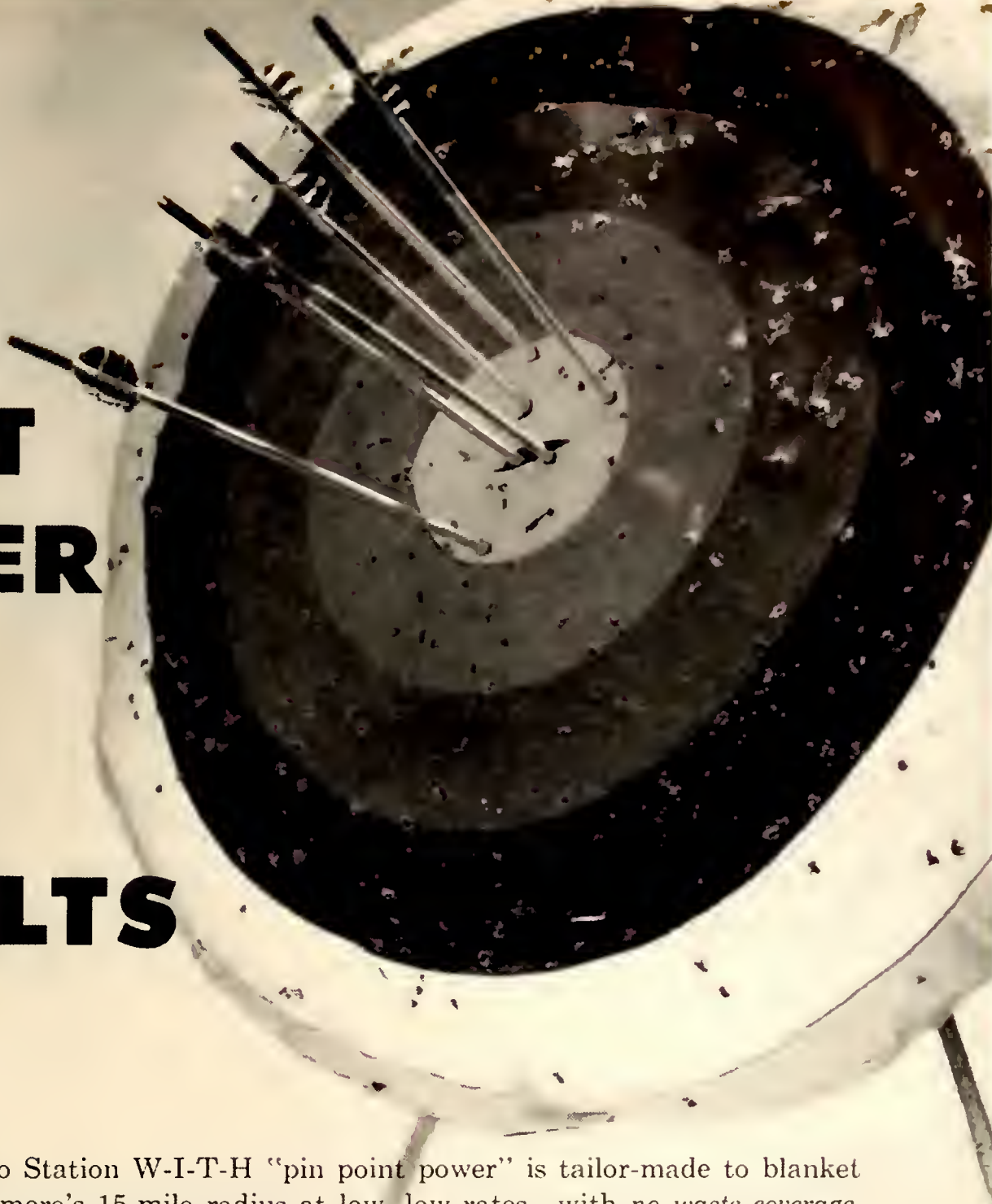


shows is from 6-7 p.m. Each reports Dow-Jones averages and the day's stock information. They are slanted to men and we use an announcer whose voice is masculine, confident, distinguished yet natural; has a 'feel' for finance and infuses the news and the advertising with interest and excitement. The average Pulse rating is 5, but cost-per-1,000 is unimportant. The only real measure of the show's success is the amount of sales it

produces. To secure salesmen's leads, a free different brochure is offered each week. Quality is wanted, not quantity. Some stations have brought a high number of requests—at an advertising cost per lead of \$2-\$3—yet few were from people who bought securities; other stations brought a small number, but a high percentage of sales. Best results have been on quality programed network affiliates."



# PIN POINT POWER GETS BEST RESULTS



Radio Station W-I-T-H "pin point power" is tailor-made to blanket Baltimore's 15-mile radius at low, low rates with *no waste coverage*. W-I-T-H reaches 74%\* of all Baltimore homes every week delivers more listeners per dollar than any competitor. That's why we have twice as many advertisers as any competitor. That's why we're sure to hit the sales "bull's-eye" for you, too.

\*Cumulative Pulse Audience Survey

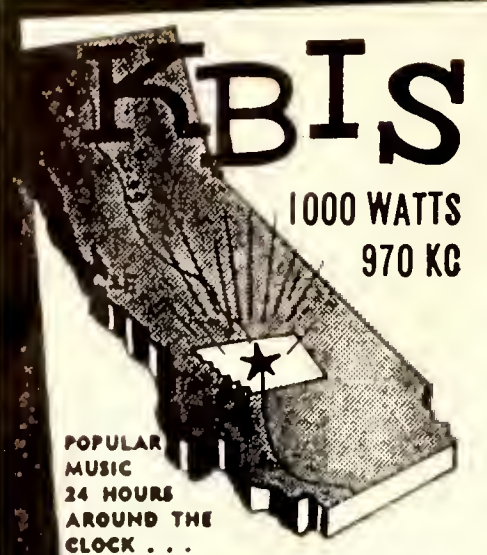
# Buy **W I T H** **C O N F I D E N C E**

Tom Tinsley  
President

R. C. Embry  
Vice Pres.

National Representatives: **Select Station Representatives** in New York, Philadelphia, Baltimore, Washington.  
**Forjoe & Co.** in Chicago, Seattle, San Francisco, Los Angeles, Dallas, Atlanta.





**KCBS**  
1000 WATTS  
970 KC

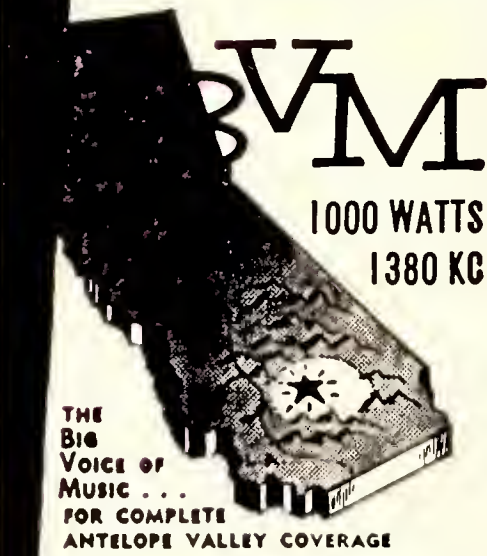
POPULAR  
MUSIC  
24 HOURS  
AROUND THE  
CLOCK . . .

**BAKERSFIELD & KERN COUNTY  
CALIFORNIA**

1. Hub of California's petroleum industry
2. Nationally #1 in cotton #3 in agriculture.

**2 of the  
WEST'S  
RICHEST  
MARKETS**

1. Center of Nation's Supersonic Aircraft production.
2. Desert Expansion: America's fastest growing frontier.



**KBVM**  
1000 WATTS  
1380 KC

THE  
BIG  
VOICE OF  
MUSIC . . .  
FOR COMPLETE  
ANTELOPE VALLEY COVERAGE

**LANCASTER & ANTELOPE VALLEY  
CALIFORNIA**

**\* Inquire of  
ADAM YOUNG, INCORPORATED  
about this outstanding  
combination buy.**

## Sponsor backstage

### It takes knowhow to "ad lib"

Having been a working trade newspaperman for over 20 years I have a large respect for the writers and observers who cover the broadcast, advertising and show businesses. Having been a toiler in various nooks of the broadcast, advertising and show business vineyards for almost five years, however, I must make the point that I learned of situations and their causes and effects while actually working in the field, that I never would have discovered in 20 more years of close observation as a newspaper editor, reporter and columnist.



I must make this point because it explains why I have always enjoyed Bob Foreman's Agency Ad Libs column in this paper so much and it is the basic reason why I found the book "An Ad Man Ad-Libs on Tv" (a collection of Bob's pieces) so interesting and stimulating, even though I had read the columns previously. Bob, of course, is the v.p. in charge of the television and radio department of BBDO, and has been with that agency since April 1939. BBDO was then billing (as the book's jacket relates) \$17,000,000 per year. Today Bob's own department (tv-radio) alone bills \$80,000,000 per year. The agency's total billings run close to \$200,000,000.

### Snappy copy for the "Progressive Grocer"

It is from this background of 18 years with the agency—beginning with the time when he wrote ads for what he himself terms "such raucous publications as *Progressive Grocer* and *American School Board Journal*" to heading up the television wing of the shop which has such outstanding shows as *Hit Parade*, *Groucho Marx*, the *U. S. Steel Hour* and many others—it is from this background that Bob writes his pieces in this weekly sheet.

The practical good sense, the no-nonsense observations and commentaries with which his pieces are invariably filled could only stem from such long, close actual working in and with television and radio. Yet Bob has never stumbled into the trap which ensnares most writers on business subjects. He has never permitted himself to become pompous or pedantic. He never takes himself too seriously. He writes always with at least the tip of his tongue touching the flesh of his cheek. And often with said tongue pushing against the side of his face so hard he looks like he's chewing the world's largest plug of tobacco. His sense of humor, on the other hand, never obscures the always interesting, stimulating, usually constructive points he sets about making.

I was somewhat surprised (though less so as I read on) to learn that despite the fact I had read practically all the columns in the  
(Please turn to page 20)





Omaha's Success Station

24 hours **KOIL** 5000 WATTS  
AVERY-KNODEL-REP.

# WOR... 35 YEARS ON

On February 22, 1922 WOR began serving New York. During the 35 year span — 1922-1957 — the city has grown tremendously and its people have changed in habit and outlook. Today, New York in many senses is not one city, but millions of separate cities, each created by one of the millions of people who make worlds of their own in its crowded privacy.

And WOR serves each of these cities by providing a program schedule that is both varied and universal in appeal. WOR personalities such as John Gambling, Martha Deane, Alfred & Dora McCann, Dorothy & Dick, Stan Lomax have large and devoted audiences who wouldn't think of missing a single program. And in coverage of the news and sports WOR is unrivaled

in New York. The Station's great new music program "Music From Studio X" has drawn critical and listener acclaim since its inception eight months ago. And WOR has recently added these exciting personalities to its program lineup; Bob Smith, "Long John" Nebel, Newsman John Wingate and the much-talked-about Jean Shepherd. WOR's firm grip on New York for 35 years is no accident. Like the city WOR has changed with the times. It has kept pace with, and in many cases, set the pace for its audience. As a consequence, WOR has always been and is today a great advertising medium. On the opposite page you will find evidence of WOR leadership—leadership that WOR intends to maintain and extend.

# WOR

50,000



# LEADERSHIP IN RADIO

## FIRST IN COVERAGE

WOR reaches more people in more places than any other station in America.

## FIRST IN AUDIENCE

WOR ratings in metropolitan New York outrank all other stations. (Hooper, Oct.-Nov. 1956)

## FIRST IN MAIL PULL

Every minute of every hour of every day all year long some listener is writing to WOR.

## FIRST IN NEWS

More people tune to WOR for news than to any other station in New York. (Special Pulse survey March 1956)

## FIRST IN ADVERTISING

WOR has a greater number and variety of advertisers than any other radio or television station in the country. (BAR Reports, Fall 1956)

These are the primary reasons why WOR is . . .

## FIRST IN SALES IMPACT

*WOR's extensive file of sales success stories—from sponsors both large and small—provides tangible evidence that WOR delivers unequalled sales impact.*

# RADIO

New York, N. Y.

For 35 years the call letters of quality  
Key Station of the Mutual Broadcasting System  
A Division of RKO Teleradio Pictures, Inc.

Thomas F. O'Neil, President and Chairman of the Board  
John B. Poor, Vice-president, General Teleradio  
Robert J. Leder, Vice-president & General Manager, WOR

**5000**  
**LIVELY WATTS**

20 to 1 power in the  
Central Michigan area.

**W I L S**

24 hour broadcasting schedule—  
Local and national news 26 times  
a day.

**LANSING**

2nd busiest market in Michigan  
— 12th busiest market in the  
nation\*.

\*Consumer Markets



## Sponsor backstage continued . . .

book, when they originally appeared in *SPONSOR*, I enjoyed them as much as if I were reading them for the first time. And, possibly even more surprising, I was getting more in the way of information and stimulation out of them, then when I had read them originally. The reason for this, upon a little consideration, is plain. Bob has done a truly fine job, not only of selecting, but of grouping the pieces in the book. It is divided into eight parts, as follows: "The Agency and Its Denizens," "Nuts, Bolts and Commercials," "The Audience, Confound 'em," "Sponsors, the Care and Feeding Of," "The Fine Art of Video," "Research—If You Can Call It That," "The One Without the Pictures—Radio," and "Color or Hue, Whew!"

The eight parts are made up of a total of 63 columns with some containing as few as three (those on color and research) and some as many as 18 (the one called "The Fine Art of Video"). The net result, however, is that each piece gains in informative values from the pieces related to it. Thus, in the "Nuts, Bolts and Commercials" section, the columns on station I.D.'s, (with its astute observations on 10-second spots); the Emotion Quotient (on the self-identification factor in shows and commercials); From Print to Tv Copy and How, and Tv Art (two columns) and others almost constitute a knowledgeable, practical primer on effective tv advertising.

### An understanding and compassionate wit

As I've indicated, Bob's columns, themselves contain frequent and wonderful touches of humor, but for the book Bob has written special, brief introductions to each of the 63 pieces, many of which provide a substantial bonus in chuckles. Many of them, too, contain words of wisdom, and stimulating philosophical meanderings. And all sharpen the point of the pieces they precede. Here's a rather typical one, which prefaces Bob's piece on sponsor detractors:

"I can't say I blame young gentlemen in our business for feeling cocky or opinionated. However, a cocky and intelligent young 'un may feel so superior to the people with whom he deals that his disdain is dangerous for the company he works for. It is too bad you have to grow old to realize this. It's much more pleasant to be young and wrong than decrepit and correct."

The great thing, to me, about Bob's pieces, taken in a collection of this kind, is that while he rips apart many people and practices in advertising, television and radio, he does so with wisdom, understanding and compassion. And for every knock piece he writes, he does another praising the broadcast media and calling for tolerance for the people in it.

"Yes, I'm looking for sympathy," he says, "not merely for myself but for the guys and dolls who spend their waking and what should be their slumbering hours in the tv-palaestra. If sometimes, they are irritable, overbearing or loaded, remember please that this is protective coloration which is much needed."

I hope Bob, some day, will find time to do a novel on his Snook, Crappie and Bream, Inc., agency. In the meantime I urge you to go get this book of Bob's. It's published by Hastings House and goes for \$4.50 per dip.



# T. V. spot editor

*A column sponsored by one of the leading film producers in television*

**SARRA**

NEW YORK: 200 EAST 56TH STREET

CHICAGO: 16 EAST ONTARIO STREET



Penney's "Carousel of Cottons" introduces suburban cotton dresses at \$2.79 — and in the style of a fine fashion show! Beautiful models in a modern setting, high-fashion photography and style-show narration puts lots of sell in these 1 minute spots, which will saturate multiple markets during a short, intensive television campaign. Frequent use of Penney's name and prominent label display strongly identify the dresses. Created and produced by SARRA for J. C. PENNEY CO., INC. through THE RALPH ALLUM COMPANY, INC.

**SARRA, INC.**

New York: 200 East 56th Street

Chicago: 16 East Ontario Street



What could whet the appetite more than a big beautiful turkey, roasted to a golden brown? And what could sell butter better, than seeing that turkey brushed and basted with plenty of it? This 1 minute TV spot for the American Dairy Association is one of a series extolling butter—as the spread, and as a flavorful cooking ingredient. Step by step this particular episode shows preparation and roasting. And SARRA's food photography gives the result plenty of appetite appeal. Produced by SARRA for the AMERICAN DAIRY ASSOCIATION, through CAMPBELL-MITHUN, INC.

**SARRA, INC.**

New York: 200 East 56th Street

Chicago: 16 East Ontario Street



The newest in the continuing T.V. spot series for St. Joseph Aspirin stresses its disintegrating speed—"3 times faster than other pain relievers tested!" A dramatic, comparative laboratory test proves another point of St. Joseph's superiority. The entire series of 1 minute and 20 second TV spots is fast paced and exciting. The product is strongly identified, and the name St. Joseph is well handled to stay in viewers' minds. Produced by SARRA for PLOUGH INCORPORATED, through LAKE-SPIRO-SHURMAN, INC.

**SARRA, INC.**

New York: 200 East 56th Street

Chicago: 16 East Ontario Street



The New Lilt Home Permanent is the "fastest, easiest permanent ever" says the charming narrator. And a convincing demonstration bears this out. Contrasting Lilt with a competitive product, this TV spot shows how easily the Lilt squeeze bottle sprays Lilt on and ingeniously proves its faster saturation with blotting paper curls. Shots of a model's hair—short, longer, shoulder length—offer evidence that curls sprayed with Lilt "last and last until they're cut!" This series of 60 second TV spots was produced by SARRA for THE PROCTER AND GAMBLE COMPANY, through GRFY ADVERTISING AGENCY, INC.

**SARRA, INC.**

New York: 200 East 56th Street

Chicago: 16 East Ontario Street

# *the* **ESTES STATIONS**

give dominant  
Negro coverage in  
the 2 top markets  
in **ALABAMA**

**BIRMINGHAM  
WEDR**

**1<sup>ST</sup> in Negro Audience**  
(Hooper, Oct.-Nov. 1955)

(Also 1st in Negro Audience in General  
Hooper, Nov., 1956)

**3<sup>RD</sup> in total audience**  
(Hooper, Nov. 1956)

**MOBILE  
WMOZ**

**1<sup>ST</sup> in total audience**  
(Hooper Feb. 1956)  
(Pulse June 1956)

**WEDR — WMOZ**

*For combination rates,  
see John E. Pearson*

**EDWIN H. ESTES**  
*Owner*

## **Reps at work**

**Ralph Patt**, CBS Radio Spot Sales, Detroit offices, comments: "The elimination of automobile factory-dealer cooperative advertising is the beginning of a pattern that will benefit spot radio considerably. Other major manufacturers are taking notice of this situation and will probably take similar steps in their advertising arrangements. The appliance manufacturing field is likely to be one of them. Appliance manufacturers are now splitting their advertising dollars with a limited number of dealers and sacrificing coverage, among many advantages. A return to nationally controlled advertising by the major manufacturers will correct badly conceived advertising programs that limit the sale of their products. It will enable the factory people to: (1) serve *all* their dealers, regional and local, through the use of more powerful and popular radio outlets for their advertising; (2) find programing and time segments that are best suited for the products; (3) secure a low cost-per-1,000 through intelligent and careful appraisal of all markets and stations and thus their budget will encompass considerably more advertising. 4) Use top talent for ad creation."



**George Backus**, Edward Petry & Co., New York, thinks that time-buyers could help representatives and radio stations break the log jam between 7 and 9 a.m. "Agency people all know that late morning, noontime, afternoon, evening and even nighttime schedules can be equally if not more valuable," George says. "But they all



seem to accept the dictum that 'Buy 7 to 9 only' and do not take steps to educate their clients and account people to the fact that very often a careful buyer can do a better job for the product at other times." George points out that other time segments may offer higher ratings, lower costs—and certainly more room for real showcasing of a sponsor's commercial. "Besides," George says, "the 7 to 9 a.m. period might not even ef-

fectively reach the audience you're after." In that connection, George emphasizes that too often spots are bought on the basis of high ratings without any consideration given to the audience composition factor—or the actual selling power of the personality. "Many shows with low ratings," George concludes, "move products—and many with high ratings couldn't sell food to a starving man!"





**KOMA**

**In  
Oklahoma  
City**

**SOUND  
HAS  
A NEW  
.....  
DIMENSION**

# KOMA

**OKLAHOMA CITY  
50,000 WATTS**

*Featuring*  
**NEW Programming  
NEW Personalities  
POWER Unlimited**

*and*

**NOW REPRESENTED BY . . .**

## **GILL-PERNA, Inc**

**NEW YORK**

654 Madison Avenue  
Phone TEmpleton 8-4740

**CHICAGO**

75 East Wacker Drive  
Phone FRanklin 2-8665

**LOS ANGELES**

2330 West Third Street  
Phone DUnkirk 7-4388

**SAN FRANCISCO**

57 Post Street  
Phone SUtter 1-5568

**BOSTON**

80 Boylston Street  
Phone Lliberty 2-6481

*for complete information*

**on the NEW DIMENSION IN SOUND . . . for Oklahoma City  
contact your nearest Gill-Perna office.**





advertisers  
who  
look  
for  
lightning-fast  
results  
are

**SOLD**

**ON  
SPOT**

Capital Airlines and its agency, Lewis Edwin Ry, **Sold on Spot** as a basic advertising medium.

To get its fast-growing Viscount service off and running in a new market, Capital Airlines relies on Spot Radio. Ten days before a new Viscount flight schedule goes into operation, Capital opens full blast the six-week saturation schedule. A hard-hitting, round campaign follows, precision-timed to reach the businessman who must travel. Early in the morning, late in the afternoon, early and late in the evening, Spot sells the businessman on the economy, luxury and speed of Capital's Viscount flights.

Sells? In July, 1955, Capital inaugurated a new Viscount





Left to right:  
 Sam Hunsaker, Acct. Exec.,  
 Lewis Edwin Ryan Adv.;  
 Joel S. Daniels, Jr., Adv. Mgr.,  
 Capital Airlines;  
 James W. Austin, V.P., in charge of  
 Sales & Traffic, Capital Airlines;  
 William J. Green, Director Radio-TV,  
 Lewis Edwin Ryan Adv.;  
 Marty Pollins, Radio Sales  
 Representative, NBC Spot Sales

between Washington and Chicago. By October, they had tripled the service and zoomed from less than 10% to more than a 50% share of a greatly-expanded market! In Washington, and in Chicago, as in other on-line cities served by NBC Spot Sales, Capital Airlines is BC Spot Sales-represented stations.

James W. Austin, Capital's Vice-President in charge of Sales and Traffic, sums it up:

Capital's problem is to sell seats and to sell them right. To cover the market completely and to provide the flexibility we need in each market. Spot Radio is a key in our advertising program."

If you're looking for lightning-fast results for your product or service, look to . . .



## SPOT SALES

representing these leadership stations

HARTFORD-NEW BRITAIN-WNBC  
 NEW YORK-WRCA, WRCA-TV  
 SCHENECTADY-ALBANY-TROY-WRGB  
 PHILADELPHIA-WRCV, WRCV-TV  
 WASHINGTON-WRC, WRC-TV  
 MIAMI-WCKT  
 BUFFALO-WBUF

CLEVELAND-WHK  
 LOUISVILLE-WAVE, WAVE-TV  
 CHICAGO-WMAO, WNBC  
 ST. LOUIS-KSD, KSO-TV  
 DENVER-KOA, KOA-TV  
 SEATTLE-TACOMA-KOMO, KOMO-TV  
 LOS ANGELES-KRCA  
 PORTLAND, ORE.-KPTV  
 SAN FRANCISCO-KNBC  
 HONOLULU-KGU, KONA-TV



A STORY THAT HAD TO BE TOLD...

Fire is pretty nasty anytime—but the day after Christmas it became a terrifying reminder that the brittle, grey Malibu hills, 20 miles north of Los Angeles had gone for 11 months without water.

Mountain brush and scrub oak can get pretty mean with 11 months between drinks...

Before it ended, the fire had destroyed 40,000 acres, 72 homes—had cost one life and 70 million dollars.

Three hours after they got the word to roll, Special Events Units #1 and #2 were operating from either flank of the fire line. Soon after, four remote units were delivering exclusive television coverage to anxious viewers, and continued to do so for twenty-five hours, until the emergency had passed.

It was 30 hours before a second television station began transmitting from the scene.

KTTV was officially commended by the Los Angeles County Board of Supervisors for excellent coverage of the disaster and assistance to the authorities.

Fires, floods, earthquakes and such are grim, dirty business—but, like the man said...

"If you have to tell a dirty story... tell it well..."

**KTTV**

LOS ANGELES TIMES-MGM TELEVISION  
Represented Nationally By



## 49th and Madison

### Who pioneered textile Tv

I have just read your interesting piece on Dan River (2 February 1957, page 26).

One statement needs correction—"How a 75 year old textile firm revised media thinking to become a pioneer user of tv for selling soft goods."

We have been sponsoring a national network show to sell nylon since November 1955. The promotion is based on "Father Knows Best" which is shared with Player's cigarettes. It's a year 'round promotion continuing through 1957 with a complete program of merchandising support for all soft goods manufacturers participating in the program—at no cost to them.

We believe that we have really pioneered the medium. We had to establish our own ground rules for none had been established. For instance, we produced 47 commercials—on film—during our first full year of operation. That called for a brand new approach to commercial production because most of our featured items are found in the field of fashion. Fashion and film production deadlines very rarely coincide. But we haven't missed a program yet!

C. R. Payan, *adv. mgr., Du Pont Company of Canada (1956) Ltd.*

• SPONSOR did not mean to imply in the article that Dan River Mills was the only pioneer in soft goods tv advertising.

### Radio's rising rates

Your editorial on "Radio's Rising Rates" was a crackerjack. You couldn't have been more right when you said "that radio has been a tremendous bargain at the price." As a matter of fact, KWKH is raising its rates by approximately 18%, and we think we are still underpriced. To justify this feeling, Nielsen's recent study reveals—just to cite an example—that KWKH's *daily* coverage is 21,000 more than the *monthly* Nielsen coverage of the top television station in Shreveport.

When you realize that the top television station is operating from a



1,000 foot tower with full VHF power and has been on the air for several years, it is really astounding to know how strong radio really is. When you consider the cost of television as compared to radio, I couldn't help but wholeheartedly agree with your editorial that radio is still underpriced—of course, I am talking about good radio.

Henry B. Clay, *exec. v. p. & general manager, KWKH, Shreveport*

#### Sponsor-Scope

For some time I have been meaning to tell you of the excellent reception SPONSOR-Scope receives at our company. For a quick, timely summary of the news that affects our end of the business you have devised the practical answer for the person in a hurry—and most of us are.

Congratulations and thanks for this new and up-to-date SPONSOR service.

Robert D. C. Meeker, *president The Meeker Co., New York*

#### The long hard sell—Florida style

Joe Csida's column entitled "The Hard Long Sell—Florida Style" in the February 9 issue was terrific. Have seen the show—have been to Howards—and Csida's coverage of the telecast was true blue. Keep up the good work.

Ell Henry, *director of advertising, promotion and press information, ABC, Chicago*

#### 1957 Tv radio directory

I would appreciate it very much if you would send me a copy of your *Tv and Radio Directory* of New York and Chicago for 1957. There is one copy in our office and a second one is essential to our work.

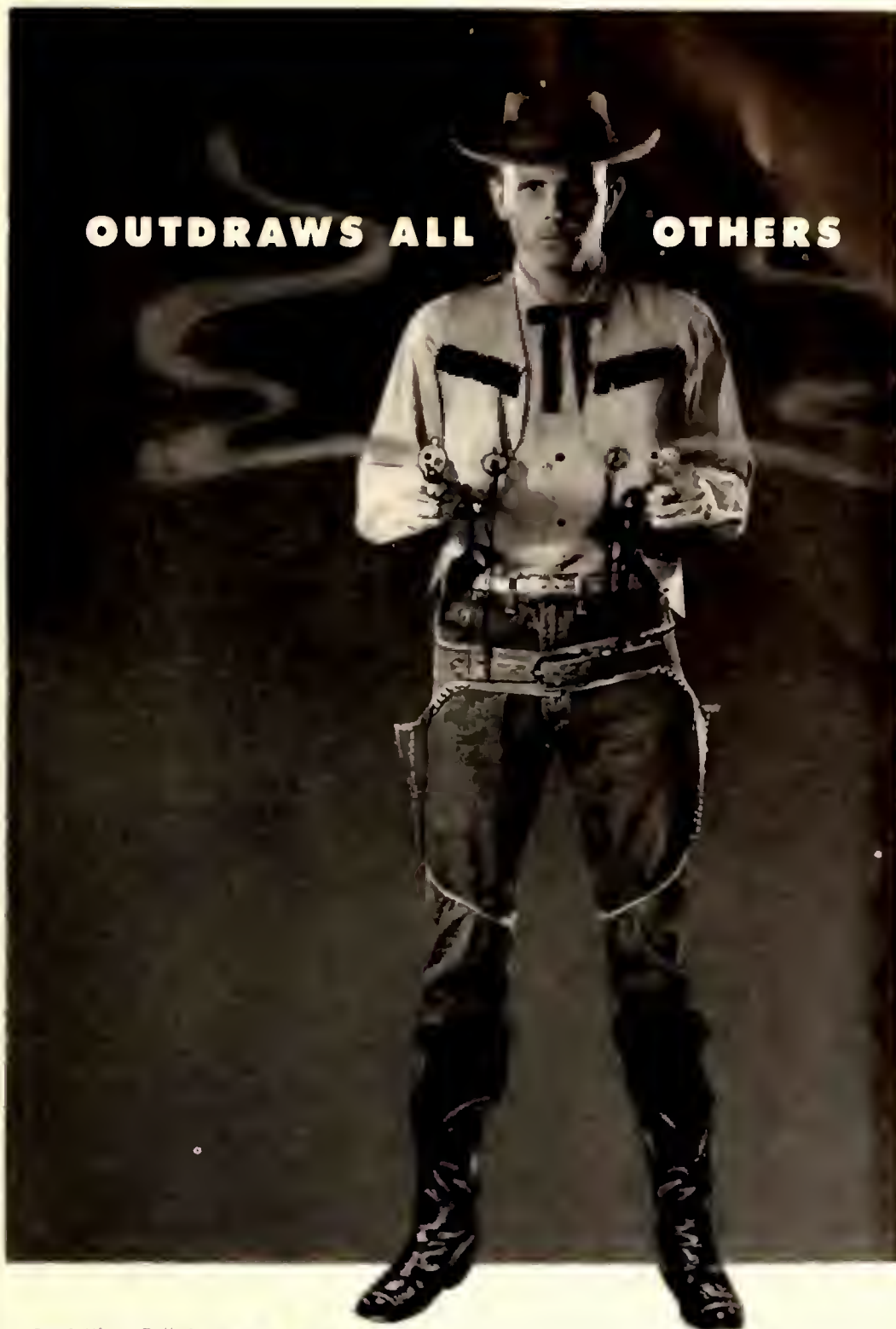
Joan Fellerman, *production department, Geyer Advertising, New York*

I would greatly appreciate a 1957 edition of the *Radio and Tv directory*. The one I have is the 1954-55 edition which is well worn and weary by now.

Mary W. Warren, *promotion department, WTOP, Washington, D. C.*

• SPONSOR'S free, new 1957 TV/RADIO DIRECTORY is now available. This booklet is an invaluable guide to New York and Chicago ad agencies, advertisers, associations, nets, reps, tv film sources and other related organizations. Requests for copies should be sent to SPONSOR'S readers' service dept.

## OUTDRAWS ALL OTHERS



5000 Watts Full Time



1460 KC  
Des Moines, Iowa

No one will "rustle" your audience when you use KSO, Iowa's most powerful independent station. Continuous popular programming of music, news and sports, puts a buying frame in the mind of KSO listeners . . . just awaiting your sales "shot!" To make every shot count, "zero" in with KSO!

5000 Watts Daytime



950 KC  
Indianapolis, Ind

Put each "shot" where it counts, in the "heart" of the steadily growing Indianapolis market. From dawn to dusk, WXLW holds "ready," with entertaining music and news, an audience of financially capable buyers who'll respond with sales. Put a "bullseye" in your sales message!

Get the Facts from Your  
JOHN E. PEARSON Representative



# We **CLOBBERED** 'em in Cleveland.

*Nobody but nobody can deny the fact that KYW beats every other Cleveland radio station from 6 AM to Midnight, seven days a week, in both NSI and Total Station audience, according to the latest Nielsen figures.*

KYW's popularity goes around the clock. 89% of the time (64 out of 72 quarter-hours, Total Station Audience) more people are tuned to KYW than any other Cleveland Station. And KYW is the station NSI area listeners tune to 58.3% of the day.

*When you buy a spot campaign on KYW you are assured peak listenership throughout the day and evening.*

In Total Station Audience, KYW leads the second place station by 92.9% and the third place station by 166.7%. In the NSI area, KYW has 28.2% more listeners than the second place station and 30.8% more listeners than the station in third place.

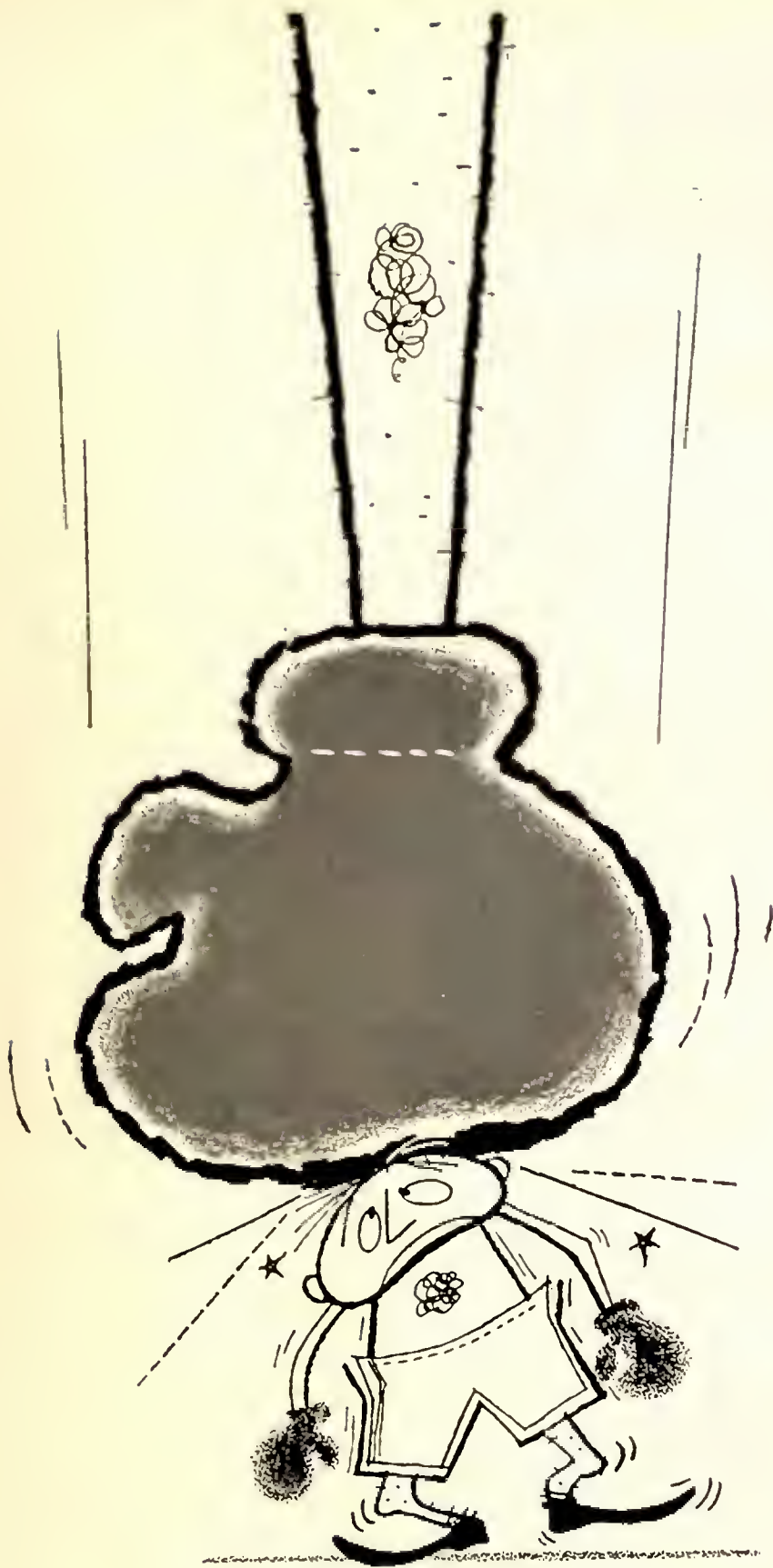
*When you buy a spot campaign on KYW you are assured of reaching the largest number of radio listeners.*

**YOUR MONEY AND YOUR CONFIDENCE ARE WELL PLACED IN KYW.**



*Clobber: Modification of Scot. dial., clabber. SLANG — to defeat overwhelmingly*





# **KYW** RADIO - CLEVELAND, OHIO



**WESTINGHOUSE BROADCASTING COMPANY, INC.**

RADIO BOSTON, WBZ+WBZA; PITTSBURGH, KDKA; CLEVELAND, KYW;  
FORT WAYNE, WOWO; CHICAGO, WIND; PORTLAND, KEX;

TELEVISION: BOSTON, WBZ-TV; PITTSBURGH, KDKA-TV;  
CLEVELAND, KYW-TV; SAN FRANCISCO, KPIX

WIND REPRESENTED BY A M RADIO SALES  
KPIX REPRESENTED BY THE KATZ AGENCY, INC.  
ALL OTHER WBC STATIONS REPRESENTED BY PETERS, GRIFFIN, WOODWARD, INC.

# KBET's *great movies*...A TOP BUY!

## "...\*TAKE MEASURE OF NETWORK SHOWS"

SATURDAY, NOV. 17 10:30 - 11:00 P.M.	14.9	KBET-TV	GREAT MOVIE
	26.2	Station A	Hit Parade
	0.4	Station B	
	1.7	Station C	
SUNDAY, NOV. 18 3:30 - 4:00 P.M.	25.0	KBET-TV	GREAT MOVIE
	5.9	Station A	
	1.2	Station B	
	0.8	Station C	
MONDAY, NOV. 19 10:00 - 10:30 P.M.	17.1	KBET-TV	GREAT MOVIE
	13.0	Station A	Robert Montgomery
	15.8	Station B	Lawrence Welk
	1.1	Station C	
WEDNESDAY, NOV. 21 10:00 - 10:30 P.M.	23.1	KBET-TV	GREAT MOVIE
	25.5	Station A	This Is Your Life
	3.9	Station B	
	3.0	Station C	

\*Sponsor Magazine  
22 December 1956.  
Av. 1/4-hr. ratings from  
Nov. '56 ARB Diary

**IT DOESN'T TAKE A MAGNIFYING GLASS  
TO MAKE THIS STORY CLEAR...**

KBET's "Great Movie" strip averages higher ratings against 3 opposing, top network programs...completely dominates local programs.



SACRAMENTO

TOTAL AREA SET COUNT:  
389,301



STOCKTON - MODESTO

# KBET-TV • CHANNEL 10

SACRAMENTO



CALIFORNIA

BASIC

CBS OUTLET

Call H-R Television, Inc. for Current Avails





## SPOT GETS A NEW DEAL IN DETROIT

Dropping of auto co-op ad funds puts spot radio and  
tv in stronger position as buying becomes selective

by Bill Miksch

DETROIT

If spot radio and spot tv play their cards right, they stand to be big winners now that the automotive big three have eliminated co-op advertising funds. This is the feeling here in The Motor City where SPONSOR came to cut through some of the confusion surrounding the new hand just being dealt at Chrysler, Ford and GM. The basis for this feeling lies in these new table rules:

**1. No more dealer's choice.** While media recommendations from individual auto dealers are still considered, the final decision of where and how advertising dollars are spent now rests squarely with the auto fac-

tories and their advertising agencies.

**2. Brand new jack-pot.** Stakes will be just as high or higher (car and truck advertising may edge close to \$250 million in 1957). Factory-agency control of this pot means a new flexibility in media buying. Under the new plan, dealers no longer ante up for this pot in the way they formerly did. A Chevrolet dealer, for example, used to pay into the co-op fund about \$20 on each car he bought from the factory. Now this \$20 is added to the wholesale price of the car so that, in theory at least, the dealer is no longer contributing to advertising but is simply paying a

higher price for each car. It is now up to the factory to see that he gets the best possible advertising coverage.

These are the basic differences between the old co-op system and the new factory advertising plans. Their effect on the broadcast advertising industry may well take this shape:

- **Agencies will gain stature.** Auto companies will rely more than ever on their advertising agencies for sound marketing advice rather than adhere to the old system of leaning heavily on local dealer media preferences.

- **Longer-term station buys.** Factory-agency controlled advertising

**Bigger share of possible \$250 million automobile  
advertising total should go to spot radio and television  
in 1957 as marketing comes to the motor capital**

funds now give opportunity for long-range, strategic planning of spot campaigns.

- **No more angling for local rates.** Since the fund is no longer local-national cooperative, but wholly national, there exists little basis for requesting local rates on the grounds that "60% of this money comes from your own community."

- **More money for spot radio.** Under the old system, radio was often bought as an afterthought out of left over co-op money. Right now several autos are buying or in the process of studying heavy new spot schedules.

- **Metro markets may gain.** Auto companies are now obligated to give their dealers widest and most efficient support. In the auto business, about

65% of all sales come out of 45 major markets.

- **Local dealers and dealer councils will boost their own ad budgets.** With the death of co-op, dealers who want to enlarge their own business will have to do more advertising.

- **Network advertising will be unaffected.** Only about 10% of all the money auto companies invested in network shows came out of old co-op funds. These are traditionally factory buys, as are national magazine campaigns.

- **Station reps will have to sell harder.** They will have to know their markets and speak with real marketing authority in making presentations.

- **Possible decline of all co-op advertising.** The move by Chrysler.

Ford and GM may well lead other industries to re-examine their co-op systems.

Chrysler and GM dropped their co-op plans as of 1 January; Ford as of 31 January. Accounting departments in all three firms are now dividing up what dealer dollars remained in co-op pots at these dates. The combined amount may reach close to \$15 million. By April, all dealers who had refunds coming should have received them. These will be for the most part Chrysler, Ford and GM dealers in the smaller markets in rural areas. (Wide-awake time salesmen can cash in on this windfall by calling on local car dealers right now.)

Existing media buys made under the old co-op systems are being terminated as fast as possible to enable the auto firms to replace them with buys under the new plan. Dealer commitments to stations and other media made prior to 31 December, 1956 are being examined. In cases where intelligent campaigns might be disrupted or where iron-clad contracts exist, the manufacturers are honoring these buys. But before the new plan can operate at top efficiency, a lot of debris must be cleared away.

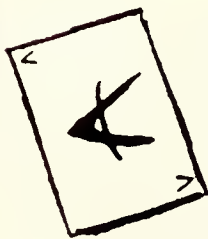
The foregoing has painted the new Detroit canvas with broad brush strokes. Specific details SPONSOR uncovered in talks with ad managers of motor companies and their divisions, with individual auto dealers, with advertising agency executives and with station representatives here in The Motor City follow in question-and-answer form:

**Q.** Are station buys being made right now under the new plan?

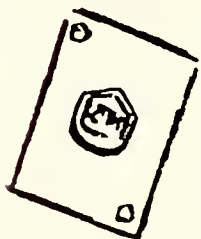
**A.** Yes, and many more are being considered. For example, Chevrolet is starting a short spot radio saturation campaign running from 20 March to 29 March in 400 to 500 markets at a 26-and-up announcements frequency. A 52-week spot radio campaign is now under consideration at Plymouth. Dodge Trucks has just made its first newspaper buy under the new set-up and may be ready for radio within a month. Pontiac is thinking about a 13-week, \$1 million spot radio campaign. Oldsmobile has just begun a three-week saturation spot radio campaign in 55 major markets and close to 300 minors.

This latter example might well be

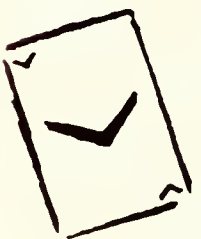
## HOW TOP THREE ARE PLAYING NEW HANDS



**CHRYSLER CORP.** This company which last year produced 1,077,877 passenger cars and trucks, will soon refund to dealers money left in co-op fund at 1 January. They already are making buys under new plan, shutting off schedules contracted for under old co-op advertising set-up.



**FORD** Producer of 1,966,474 cars and trucks in 1956, this company discontinued its co-op ad plan on 31 January. Ford dealers who have refunds coming should receive them by April. Company is moving cautiously into new plan, trying not to disturb media buying mechanics.



**GENERAL MOTORS** Biggest producer (3,507,115 cars and trucks last year) was first to announce abandoning of co-op. GM dealers had complained of inequities under system to Senate committee. GM has operated under new plan since 1 January: dealer refunds being made.





**Dealers** are assured new program replacing co-op will mean better advertising for all. Shown here are members of Lincoln-Mercury National Dealer Council at meeting in Detroit this past week

**Marketing** comes to motordom. Chester E. Bowie, Mercury sales manager (l), and George S. Coats, general marketing manager, plan new ad strategy made possible through demise of co-op



the key to the new strategy that has come to auto advertising under the new plan. Those nearly 300 minor markets represent a hold-over from the co-op system inasmuch as they were just about the extent of Olds spot radio coverage at the end of 1956. They were all being used at the request of Oldsmobile dealers in those markets. Olds activity in major markets had dwindled by that time to only New York, Los Angeles, Detroit and Chicago. Now Olds has taken a new look at its marketing strategy, and built to 55 major markets. It is quite possible that strong radio coverage in these majors will be the backbone of Olds advertising on a 52-week basis.

**Q.** *Will the automotive advertising pot be just as large as before?*

**A.** No reason why it shouldn't be. In fact, it may grow larger. The old co-op funds were raised by local dealers chipping in about \$20 to \$50 dollars (depending on makes and models) whenever they purchased a car from the factory. In 1956, total passenger car and truck sales were 6,403,330 units. Taking \$25 as an average co-op contribution, this meant that dealers put in slightly more than \$160 million toward advertising last year. Industry estimates for 1957 auto vehicle sales put volume at about seven million

units. The prices of these cars to dealers will be increased \$20 to \$50 more. This money will go into the factory advertising funds. So if sales do hit seven million units this year, then at the same \$25 average, the advertising pot raised through increased wholesale prices should reach \$175 million. The factories will go on swelling these funds with their own money in the same proportions as they did before.

**Q.** *What proportion of the old co-op funds came from the factories.*

**A.** Dealers were traditionally the biggest contributors. In some companies it was a two-thirds dealer, one-third factory pot. At Senate investigations early in 1956, it was claimed that GM dealers had contributed \$70 million to the GM co-op fund while the company itself had only put in \$20 million. Nash has been said to be the only auto company which matched dealer funds on the basis of complete equality.

#### ARTICLE IN BRIEF

Except for American Motors and Studebaker-Packard, auto co-op advertising funds are dead. About \$15 million is going back to local dealers as old pots are split. Spot is in strong position under new, more selective media buying. Buys will be for longer terms.

**Q.** *What about American Motors and Studebaker-Packard?*

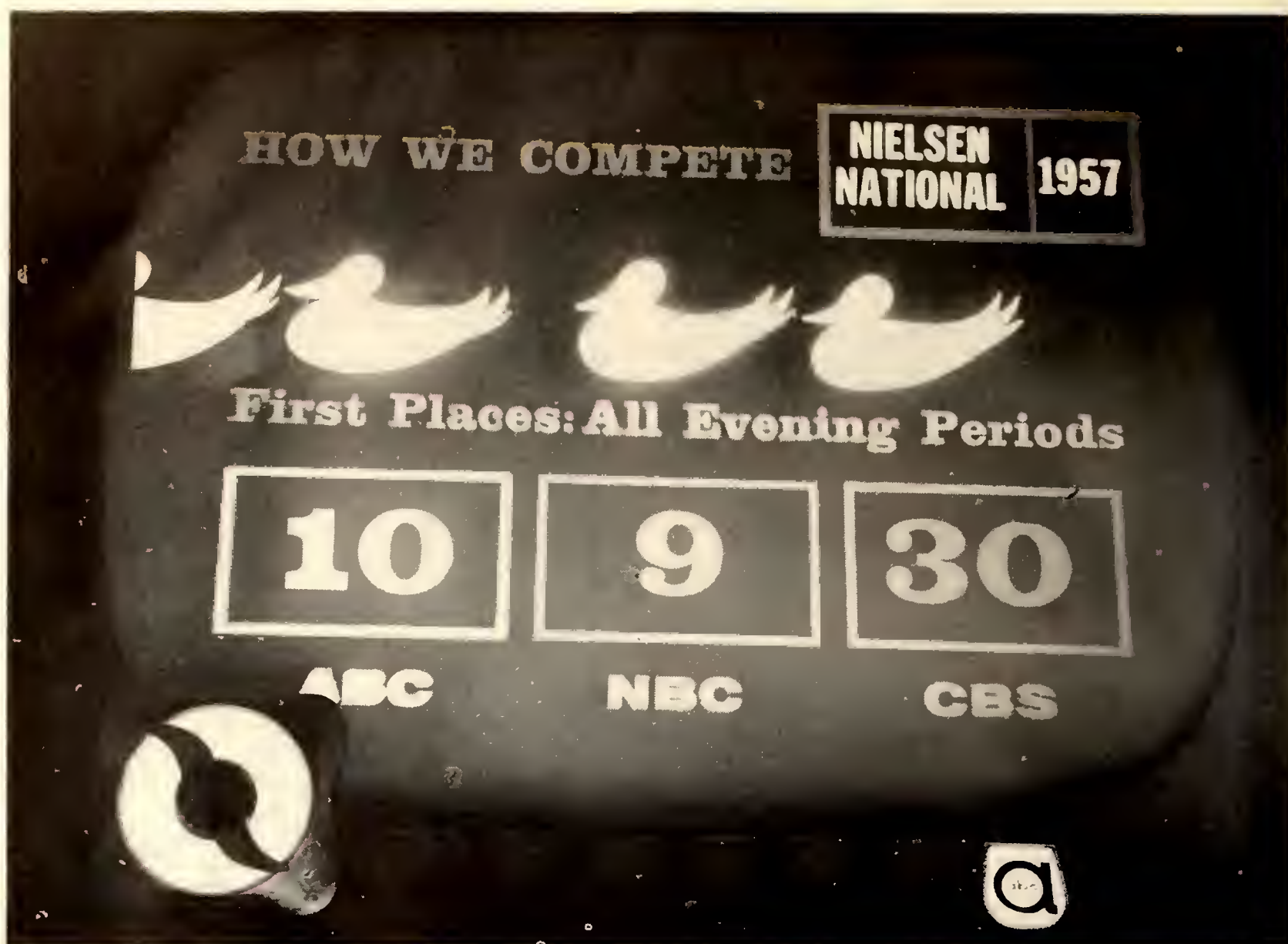
**A.** Both these firms continue to operate with co-op funds. However, each is studying the possibility of dropping them. If they decide to follow in the footsteps of the three majors, the move might come this fall when they introduce 1958 models. In automotive sales, Studebaker-Packard controls only 1.90% of the market; American Motors' share is 1.95%. Their combined spending in all media is about 10% of all automotive advertising.

**Q.** *Does the elimination of the co-op advertising funds mean local dealers no longer have a voice in selection of media?*

**A.** By no means. He is simply freed of media decisions. But if he has any legitimate recommendation for an advertising medium, he will be listened to by the factory advertising department who in turn will pass it along to their agency. As Richard E. Forbes, director of advertising and sales promotion for Chrysler Corp. put it to sponsor, "We regard every Chrysler dealer as our customer. We'll always listen to anything he has to say."

It also stands to reason that a dealer with a good sales penetration in his community will always be listened to very attentively. He probably will get  
(Please turn to page 92)





ABC TV's presentation graphically illustrated the network's history of growth over four years, emphasized its growing share of top ratings

## NOW IT'S THE BIG THREE

**Admen view ABC TV's spectacular presentation as start of new three-network era promising increased over-all audience, better programing**

**T**his week there were few major advertisers and agencies who hadn't gotten the message: There are now three major television networks.

The point was carried by ABC TV last week with one of the most dramatic presentations staged in recent television history.

As AB-PT President Leonard Goldenson indicated last fall when he took over as active head of ABC, the big push for major network status would come in 1957. (See Newsmaker of the Week, SPONSOR 27 October 1956.) Last

week the big push got underway formally with a spectacular mass presentation before audiences of 1,500 in New York, 500 in Chicago. How did they react to ABC's hard-sell story? A SPONSOR survey found these were key opinions.

- ABC's emergence as a major tv network accelerates the move away from a tight sellers' market. Clients will have a wider range of choice in making network buys and may achieve increased flexibility in network contracts. Show costs are likely to rise.

- New money will be attracted into the medium via advertisers through more vigorous selling and greater choice of strong programing. As Ollie Treyz, v.p. in charge of ABC TV, told SPONSOR:

"We're not seeking to raid the other two networks. Our emphasis will be on developing new programing and new clients for television."

- Strong programing in ABC TV's fall lineup may force a general upgrading of network tv programing. And more and better programing, ad-



men agree, makes for a healthier television industry totally.

- If ABC TV achieves better clearances as anticipated, spot tv will benefit too. There'll be more good availabilities and probably a resulting influx of new money into spot tv as well.

- Cost-per-1,000 needn't necessarily suffer, admen told SPONSOR. Good programming on three networks may build over-all sets-in-use.

"You develop a bigger and better total audience for television with three strong networks," says Ed Early, Spud ad manager. "We were better off as advertisers when there were four rather than three big general national magazines. The same thing holds true for television."

Says Nick Keesely, Lennen & Newell v.p. in charge of tv and radio.

"We hated to see Du Mont go out. There's definitely room for more sets-in-use, and three strong networks will stimulate more total viewing. Therefore cost-per-1,000 won't necessarily suffer from ABC's competitive position, particularly if show costs don't keep

rising at the same rates as last year."

- ABC's enhanced position may take the edge off government investigations of the networks since it makes the entire television industry more truly competitive.

- Many clients and agency men anticipate an upsurge in daytime tv as a result of ABC's entry into daytime programming. Once again, the principle of

#### ARTICLE IN BRIEF

**ABC's dramatic mass presentations open era of three major networks, admen agree. Clients view strong ABC TV as booster for total sets-in-use, and added cause for buyers' market in net and spot tv alike. Good programming, clearances make ABC big-league.**

increased over-all sets-in-use is mentioned in connection with a wider choice in programming. Also, ABC's precedent-breaking price policy (one-third rather than one-half of the nighttime rate) is expected to attract new

money into daytime network television.

The portion of the ABC presentation that's been called the "real eye-opener" and that has stirred most talk was the tracing of ABC TV's growth in the past four years. The competitive ratings and cost-per-1,000 figures cited in the mass pitch are now being reviewed in many an agency and client research department.

"We've all been aware of ABC TV's growth, but I think most of us were pleasantly surprised to see the extent of it," said the tv-radio executive of a giant company with grocery- and drug-distributed products. "Of course a comparison of average ratings for fully sponsored programs tends to discriminate against the network with the most sponsored shows, since its average will be dragged down by the inevitable number of stragglers."

The presentation drew the following comparisons based on 1953 and 1957 Nielsen average audience figures: ABC TV 19.0 four years ago against 24.6 for CBS TV; 27.4 for NBC TV. In 1957: ABC TV 21.1; CBS TV 28.1;

### Mass presentations in New York and Chicago drew 2,000 admen



**Presentations** drew audiences of 2,000 admen. Gathered at New York's presentation (above, l. to r.) were Leonard Goldenson, ABPT pres.; Bill Gillogly, ABC TV Eastern slmgr.; Bill Mullen, ABC TV a/c; Ollie Treyz, v.p. in charge of ABC TV; L. F. Desmond, sl v.p. for Dodge; Jack Minor, sls v.p. Plymouth



**Huge tv screen** showed data projected from color slides, accompanied by full ABC orchestra. Above, workmen put screen into wooden frame painted to simulate a tremendous tv set on stage of Waldorf's Grand Ballroom. Presentation was repeated two days later in Chicago's Hotel Sherman for 500. At right, workmen set up mock tv screen



**Closed-circuit**, handled by ABC's mobile "crash" unit in Waldorf foyer, shows guests arriving on monitors in Ballroom



## ABC TV's low daytime pricing may stimulate over-all daytime tv business

NBC TV 18.6 in respective Februarys.

During the same period, ABC TV has increased its hold on first place among all evening periods in 10 half-hour periods, as against three in 1953, out of a total 49.

"There's little question but that ABC TV is becoming fully competitive with the other two networks," says Revlon advertising v.p. George Abrams. "As for the clearance picture, which sounds very encouraging according to the presentation, there's no clearance problem that top-grade programming won't help solve."

In its presentations, ABC paid special attention to the radio network picture, illustrating how the medium can add major total impact and audience to a network tv buy at additional costs ranging from only 10% to 20% of the network tv budget. Don Durgin v.p. in charge of ABC Radio, calls network radio "the new medium, ideally complementary for the tv advertiser."

Using Nielsen figures, he showed that a leading hour tv drama reaching 18 million homes a month could add 29% more new homes a month

through network radio at an additional cost of 10%.

He also showed, with another color-slide presentation, how ABC Radio weekend news could add 38% additional homes to the audience reached by a top tv comedy-quiz which reaches 20 million homes on its own. It could do this at an extra cost of 15%.

"There's another side to the picture, too," Durgin said. "An advertiser who translates a good television property into a radio show gains an important plus. By adding the same property in radio, you not only add circulation to your franchise, but important merchandising, dealer-distribution and audience promotion support as well."

He gave special mention to Tintex and Jet Bon Ami network radio commercials as being outstanding examples of good visual adaptation into radio terms.

ABC TV's new fall programming is built around developing tv stars of its own, rather than raiding the other two major networks. Most of the advertiser excitement was stirred by the Frank Sinatra series, the Mike Wallace

interview shows and the new full-hour mystery series being produced by MGM for ABC TV. There'll also be a new musical program built around Pat Boone, a recording star new to tv.

A new Disney program, *Zorro*, will be sponsored on an alternate-week basis by 7-Up, which has been active only in spot prior to this effort (plus brief participations in ABC TV's *Circus Time* in winter 1956).

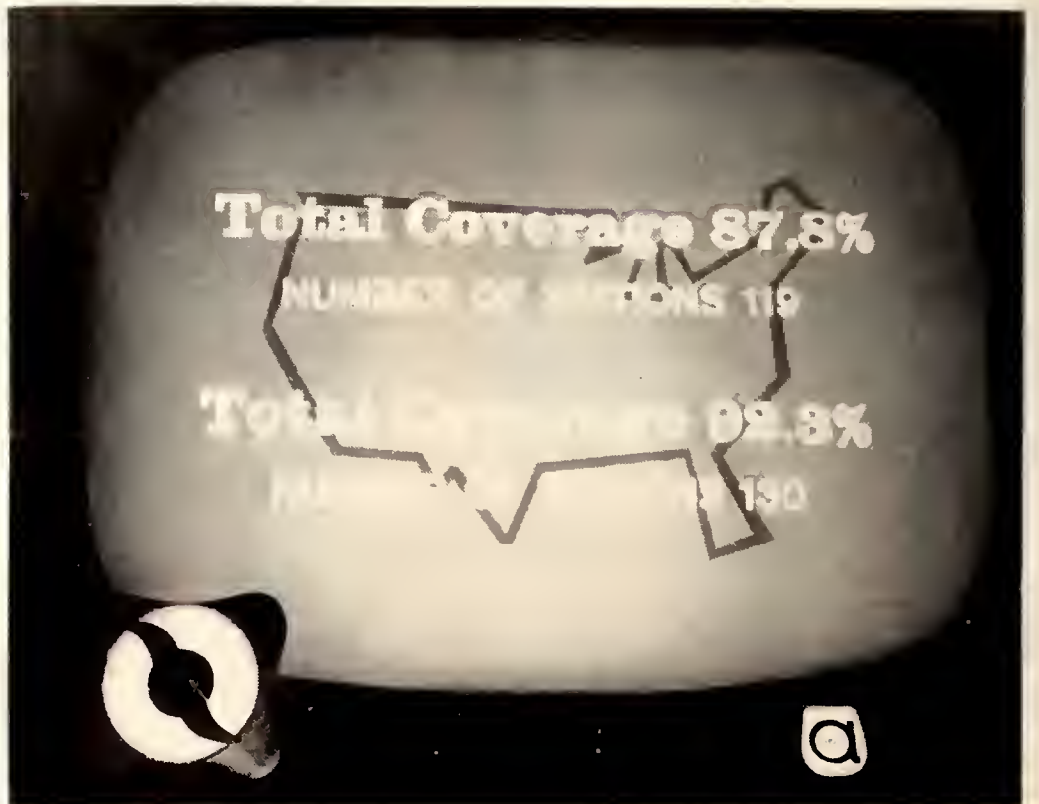
"The programming outlook for fall seems exciting," says John Kennedy, Bristol-Myers brand advertising manager. "If they can also deliver the station lineup they suggested in the presentation, they'll be intensely competitive."

Other new shows mentioned in the presentation included a situation comedy, *Tin Pan Sally*, and a new big-money quiz, *Fame and Fortune*. Other programming plans will stress action and Westerns.

"It strikes us as a little bit too weighted toward action programming, but if that's what the public wants, they've got the right idea," said the ad



**Fall** programming lineup includes two major personalities new to network tv: Mike Wallace (above) and Frank Sinatra. The latter will star in two full hour shows as well as package a weekly half-hour film series



**Station clearance problem** is expected to ease as result of strong programming starring personalities like Sinatra and Wallace in new net shows. Presentation (above) showed average ABC TV show today gets 87.8% of total coverage with 119 station lineup, anticipates 92.3% coverage for average fall program with expected 130-station lineup



manager of a major food advertiser. "One of the troubles is that this type of programing may get mixed adult viewing, but it's not really concentrated viewing on the part of women."

Another new show planned for fall is designed not only to have family-appeal, but has a female star. It's *Publicity Girl*, with Jan Sterling.

New programing now being prepared by Warner Bros. Studios for ABC TV include an hour-long alternate-week film show with emphasis upon the West. Typical titles are *Trouble Smith*, *Oklahoma Kid*, *The Texan*. Warner is also preparing *Amazon Trader*, a weekly half-hour adventure program.

There's also a new family-appeal series starring an animal. *Snowfire*, about a white stallion and the five-year-old daughter of a widowed rancher who loves the horse.

Daytime plans aren't fully developed yet. ABC TV did announce one daily half-hour feature called *Glamour Girl*, in which makeup artists and designers will transform average girls into "movie queens."

Most admen felt that while the product shown looked exciting, it is still too early to evaluate the fall ABC TV programing lineup. So much of the strength of the lineup will depend upon the programing opposite as well as upon individual program station clearances.

"In network tv today you can't take any single show out of context, including such promising and glamorous programing as a Sinatra show," said a drug brand ad manager. "Until you know the adjacencies, the pricing, clearances and shows opposite, you can't properly evaluate a show buy."

A great deal of speculation revolves around ABC TV's daytime programing and new pricing.

"The new daytime pricing is wonderful sales strategy," says Harold Dobberteen, Bryan Houston v.p. in charge of media. "It takes courage to break through a 30-year tradition and this move is very likely to attract clients to ABC TV."

It is generally agreed among clients and agency men alike that the mass presentations in New York and Chicago have helped catapult ABC TV into the "big three," and that they're paving the way for intensely competitive inter-network salesmanship for fall.

## DISCOUNT HOUSE HAD TV TROUBLE—THEN, ZOWIE!

**P**airing tv and the discount house, both lusty postwar babies and both contributors to the current marketing revolution, is not always as simple as it might sound. But once the formula is found—zowie!

Case in point: Teller's, a two-store discount house in the San Diego area now going great guns with tv as the major artillery. (For another example of how video jazzed up the cash registers for a discount house, see "Can a discount house afford to use tv?" SPONSOR, 12 January 1957.)

Teller's is run by an erstwhile World War II flyer by the name of Myin Strep. The chain is named after Jack Teller, a partner whom Strep bought out about 2½ years ago. This act was the first step of Strep's in doing away with the card-holding device, which so many discount houses used to get off the ground, and expand the store into a market place for the general consumer. His next step was to get more cooperation from his suppliers, who, to put it mildly, were not overly-excited about Strep's price-cutting advertising. He chose tv to get his message across to the San Diego public and retained an ex-army buddy to act as his ad director. The latter's job: find the right tv approach.

### First tv efforts went sour

Strep's first tv efforts went sour. He tried announcements on XETV along with a 15-minute live sports show, then went over to KFSD-TV, where he tried another sports show, with a local baseball personality doing the announcing. After dropping this, Strep and his buddy produced an interview show on KFSD-TV with controversial elements and with one of San Diego's leading newsmen, Lionel Van Deerlin, as moderator. Finally he tried a half-hour syndicated program, *Craig Kennedy, Criminologist*, on the same station. No dice.

Two factors finally turned the tide: (1) availabilities on a Saturday night feature film program on KFSD-TV and (2) the decision to let Strep do his own announcing. The commercials were long but the format was low pressure. Speaking in a natural tone of voice, Strep used a generalized copy line stating that shoppers could save by buying at Teller's.

The effect was almost instantaneous. Strep shortly afterwards (August, 1955) moved from his rather small store to a new location with no parking problems (and right across the street from Sears, Roebuck, no less). He also increased his tv coverage by buying into another KFSD-TV movie show. Last August, Strep opened his second store. And he's still announcing, naturally.



Max Tendrich, vice president of Weiss & Geller, New York, suggests a change in the method of spot buying in the article below. The sale of outdoor advertising in guaranteed coverage packages provides his theme. Spot, he says, could be bought on a guaranteed audience basis through station packages which would meet the requirements of most advertisers with a minimum of paperwork.

## "WHY NOT SELL SPOT LIKE BI.

**Guaranteed audience packages would eliminate a large part of the problems and paperwork now involved in the placing of a spot radio or tv schedule**

**L**et's make radio and tv spot announcements easy to buy. This will bring more business at a greater profit to the stations and encourage the greater use of broadcast media by advertisers and agencies.

The buying of broadcast media is much too complicated. What a difference when compared to the purchase of an outdoor advertising showing!

Let's assume that there is a choice of the selection of media for Product X between 24-sheet posters and spot radio for the Philadelphia area. The agency media buyer refers to the current National Outdoor Advertising Bureau Poster Manual and "quietly" determines that he can buy in Philadelphia a 100% showing of 64 illuminated posters and 44 un-illuminated posters for \$5,400 or a 50% showing of 32 illuminated and 22 un-illuminated posters for \$2,700—or a 25% showing of 16 illuminated and 11 un-illuminated posters for \$1,485.

He knows that for his client's \$5,400 a month, he can saturate the Philadelphia market with outdoor posters because the outdoor plant operator (who maintains a total of \$2,655 post-

er panels that he services), has selected 108 posters that will give an advertiser exposure to the maximum number of people during a 30-day period—or for \$2,700 an advertiser can expose his message to 50% of the maximum.

The outdoor people maintain a Traffic Audit Bureau which, like the broadcast rating services, estimates the number of outdoor travelers, auto or pedestrian, who pass by and have a chance to see an outdoor showing. Utilizing these figures, an outdoor plant can tell an advertiser how many people can be exposed to his message during a month's period.

The client okays the expenditure for the 100% showing and the agency media buyer orders the showing by contracting through the National Outdoor Advertising Bureau.

Will all the good locations be taken by the large long-term advertisers?

No. In every showing the outdoor plant operator allocates a fair share of all different types of locations so that a 100% showing can be compared in value with any other 100% showing being used. All of the locations are selected in advance in accordance with

this pattern to give every advertiser a share of the better travelled locations.

What happens when the media buyer begins to try to expend \$5,400 in spot radio today?

Assume Product X calls for appeal to both sexes. The agency calls on the representatives of those stations with whose rating information and coverage data he may be familiar and asks for availabilities. Back comes a list of spots available with rating information of the stations contacted, programs and personalities which may *not* be familiar to the buyer. So the buyer proceeds to try to make up a schedule. Very soon he notices that there are few early morning availabilities and few good daytime network breaks, and not too many spots between 5 and 7 p.m. So he proceeds to pick and choose among the stations, unable to put a saturation on any one because of the lack of suitable spots—and he's therefore unable to earn maximum discounts.

His selections are then typed for presentation to the client. The client comments on the lack of suitable time periods and says, "Aren't we better off



# BOARDS?"



## How billboards are bought

Advertisers buying billboards do not purchase individual posters or locations. They buy showings, which are packages of guaranteed circulation. Thus to saturate a market, a 100% showing is purchased. There is a set price and no monopoly of the "best spots."

in newspapers, or outdoor, where we don't have to take second best, where every advertiser has the same opportunity for exposure?" Maybe he says: "Let's only buy the better spots and save the balance for good openings" so he and the agency proceed to weigh the merits of each spot. Next day the timebuyer is instructed to order.

He calls the rep to place the order, but two hours later the rep calls him to say certain spots are no longer available but the station has offered others as replacements. Timebuyer to account exec to client back to account exec to timebuyer to rep to station for decision on replacements. An extraordinary effort by all parties to place one broadcast schedule.

But all is not finished: a week later the rep calls the timebuyer saying two spots were not broadcast that week because the ball game ran over into extra innings. Do we want a make-good or a credit? Station offers make goods; can we get client to okay? Rep to timebuyer to a e to client to a e to timebuyer to rep to station to okay the makegoods. Much ado about a make-good—much effort and a lot of paper

work by all of the parties involved. This is a daily occurrence with many media buyers.

Radio is better than ever.

There are waiting lists for advertisers, but mostly during certain time periods—namely 7-9 a.m. Yet what about all that afternoon and night time? Consumers also listen during these periods. Will advertisers stop advertising and selling because of waiting lists? No, they'll take their money elsewhere, and this money is lost to broadcast media.

Why don't broadcast stations, both radio and tv, arrange their spot broadcasts so that any one advertiser cannot get any special preference over another? This means that stations will

sell total schedules rather than individual spots (similar to purchase of 24-sheet outdoor poster advertising).

An advertiser would buy from a station a 100% showing—spots which the station has selected that reach, in accordance with an approved rating system (a system which is non-existent today), a saturation of the market.

Suppose at Station X 30 announcements—(six between 7-9 a.m.; six between 9-11 a.m.; six between 11 a.m.-3 p.m.; six between 3-7 p.m.; and six between 7 p.m.-12 midnight)—total 100 points. (I will not get into the duplication and unduplicated hassle.) The station would program a certain number of these showings as well as a certain number of 50% or representative showings and a number of minimum showings.

Each of these plans would be priced advantageously: an advertiser buying spots individually outside of this plan would pay a premium. At the end of the month, the station would submit normal affidavits as to the number and time of broadcasts. No longer would calls for availabilities be needed. Most of the paperwork would be eliminated.

### ARTICLE IN BRIEF

Let's make spot radio and television easier to buy, says Max Tendrich of Weiss & Geller, by substituting saturation packages for present method of individual availabilities. As with billboard 100% showing, saturation would be base, smaller packages available.

## Saturation packages would simplify spot

### buying and prevent monopoly of "best" times by big clients

Reps would now sell their stations' programming, stature in market, personalities and merchandising help instead of being mere clerks and bookkeepers.

Advertisers and agencies would now be able to tell very closely what a radio schedule would cost in any number of markets. There would not be any delays in getting schedules on the air, provided stations had these saturation units available. In outdoor, plant operators are sometimes sold out of showing; but there are other broadcast stations in the market that can offer these saturation units. Thus, if one station does not have a 100% unit available, an advertiser can buy two (50%) units on two stations.

Now you readers are saying "dream on." What central authority can be conjured up to determine what makes us these 100%, 50% and 25% units on a particular station? This brings up that matter of rating coverage services.

Yes, we'll have to wait until the broadcast media comes up with a Traffic Audit Bureau, which does the job for outdoor, or the Audit Bureau of Circulation, which does the job for publications. Why not a new BAB—Broadcast Audit Bureau—to which stations, advertisers and agencies would subscribe? This new rating service would offer to stations ratings for the time periods that make up the saturation units rather than the current quarter-hour hocus pocus.

Now if a couple of announcements are pre-empted, the station automatically substitutes equivalent spots without any more "Teacher, may I leave the room?" permissions.

This "new" method of buying ap-

plies to spot tv as well as spot radio.

Suppose an advertiser wished to reach a particular segment of the audience rather than the whole family. Saturation units can be worked out for the male-only, female-only, children-only advertiser at a premium. You can specify positions in a newspaper, often at a premium for guarantee of special positioning.

The class "AAAA" breaks (also non-existent but potentially under future rate-card revisions) and "I.D.'s" in nighttime tv would be offered the way outdoor spectaculars on rotary plans are sold.

Spots around high-rated shows would be rotated among advertisers. They would still be sold according to 100%, 50% or 25% saturation units, but no advertiser would have any one schedule for more than a limited period (if there were a waiting list). For example, an advertiser might have the breaks following *Lucy*, following *I've Got a Secret*, and preceding *Studio One* for the 100% unit; this would then rotate with the unit consisting of an Ed Sullivan, Jackie Gleason and Phil Silvers spot.

All of this should make broadcast media easy to buy, would not give preference to anyone, would encourage the use of radio and tv at all times of the broadcast day.

A few further observations about the radio and tv business, this from the purely bookkeeping side.

Most agencies and clients agree on weekly expenditures for radio and tv in various markets, and orders are placed that way. Yet stations insist on sending bills for individual spots. When the end of a month falls in the

middle of the week, agency billing to client, and station billing to agency, never agree. Because of omissions and make-goods, station billing practices further confuse agency bookkeeping.

Inasmuch as the original budgeting and buying was on a weekly basis, why don't stations bill weekly—or by weeks—and if spots are omitted, credit accordingly?

In conclusion let me make clear that despite difficulties experienced in placing spot schedules, the spot radio and tv media are nonetheless rewarding for the advertiser. Even if no changes in buying procedure evolve, the spot media will continue to grow because of their advertising effectiveness. But it is my contention that they can grow faster and be more effective for more advertisers if a way is found to hack through the paperwork and delays which can plague buying today.

It is the growth of the spot media, actually, which has created the problems we have been discussing. A system of buying and selling which was adequate 20 years ago is being outmoded today by the size and stature of the spot media. It should be noted, however, that both those who buy and sell spot have worked long and hard to overcome the difficulties inherent in spot placement. It is not the individuals who are at fault but the system which has evolved.

We have seen, however, that it is possible to solve spot problems which were once considered insoluble. For example, spot television billings figures by advertisers are now published regularly each quarter by the Television Bureau of Advertising. The Station Representatives Association has made big strides toward a similar report in spot radio via its monthly billings totals for the spot radio medium.

If these two previously "impossible" problems could be solved, then it is not over-optimistic to believe that new buying systems can be created. The same ingenuity with which buyer and seller now work within a cumbersome buying system should be applied to making adjustments in the system itself.

### Do you agree with the author?

The rapid growth of the spot media has aggravated mechanical difficulties inherent in the present buying system. Do you agree with the ideas forwarded by Tendrich to eliminate the complexities and paperwork of spot buying? SPONSOR welcomes comments and suggestions related to this article and the general problem. Address letters to SPONSOR, 10 East 49th Street, New York 17, N. Y.



*Throughout the nation the issue of courtroom coverage by tv and radio is being pressed by stations attempting to reverse rulings which bar their entry into the courts. A concise discussion of the problem was heard at a recent RTES luncheon debate in New York. Below are edited excerpts from talks by Morris Ernst and Judge Justin Miller*



Yes says Morris Ernst, we are not ready for broadcast coverage



No says Judge Justin Miller, court broadcasts are inevitable

## SHOULD TV AND RADIO BE KEPT OUT OF THE COURTROOM ?

A possible conflict between basic rights of free speech

and due process of law is behind this hotly contested issue

**YES** (MORRIS ERNST) There are questions in my mind about having television in the courtroom and I see nothing which gives me answers.

What about the effect of tv on witnesses? Some will enjoy acting, some won't. I'm assuming they won't see the camera, but won't they be conscious of it? Won't it invite histrionics or make it more difficult to get testimony?

What kinds of cases do we televise? Criminal cases? Prostitution cases? Do you get a bigger sponsor and more money if you televise *Jelke* than if you do some important issues.

I am concerned about the ultimate decision as to sponsorship. If litigation now pending of Zenith against RCA were to be sponsored by CBS, how do you feel about it? What about a teetotaler witness sponsored by a beer ad?

Who is to do the picking as to what part of the case is shown so as to have a balanced show?

Is this an instrument of national distribution or local? I am concerned about situations where there is only one newspaper and one radio station.

There is here a clash of two values. The value of an informed public seeking the truth. The other is due process, another kind of search for truth. The search in the courtroom. It ought to be considered, before we decide to televise the courts, how much we are nudging this most delicate search out of its proper path. ■

**NO** (JUDGE JUSTIN MILLER) I propose that we shall pry loose the hold which has kept broadcasting out of the courtroom, by such methods as may be necessary and with the proper safeguards to insure due process. If you come into a courtroom properly equipped and willing to exercise your power as a conveyor of information, the judge, under due process of law has no power to exclude you from the courtroom.

Some judges think they have, but the Supreme Court has expressly rejected that. It said in effect judges have no greater power to censor or exclude than anyone else.

Mr. Ernst and I agree that a court should have the power to preserve order, and anyone who interferes with the dignity of the court should be excluded.

The psychological hazard which is imputed to television is, I think, largely fictional. Have you ever observed anyone getting disturbed by being televised? In Texas at a demonstration case, testimony was to the effect that individuals did not know they were being televised even though they were told in advance.

The whole thing is a gradual growth from the time of the ecclesiastical and star chamber courts. First the audience, then the pamphlet, then the newspaper. Now radio and tv which expand the vision of the people. Inevitably we are coming to the recognition of this new form of information to the people. ■

## CANDY ON THE AIR

Confection manufacturers' use of television and radio indicates

the bigger firms are progressive but the candy industry isn't

**C**andy manufacturers are sweeter on television and radio than they are on advertising generally.

As detailed in Part 1 of this candy industry roundup, published 16 February, SPONSOR estimates about a third—\$15 million—of all advertising money being spent this year by candy and confection concerns will go to the broadcast media. Yet of the \$45 million anticipated as advertising appropriations for the entire industry this year, some \$33.7 million will be spent by the 38 top-volume companies in the field.

By and large, these industry giants are the giants in the confection group using television or radio advertising.

SPONSOR estimates that most of the \$15 million which may go to tv and radio this year will be entered in the television column, with emphasis on

spot rather than network. In radio, spot likewise gets the candy advertisers' nod. This figure represents only estimated national billing—network and spot—and does not include the many thousands of dollars which will be spent at the local or, in some cases, regional level.

Advertising revenue comes from three sources within the candy industry: (1) manufacturers, (2) manufacturer-retailers, the producer who also operates retail outlets, and (3) independent retailers, such as candy and confection stores and candy departments of department stores.

SPONSOR, in talking with candy manufacturers, executives in the advertising agencies servicing confection accounts, and representatives of research and marketing associations, attempted to draw a profile of how

these sponsors are currently using the broadcast media.

Here are some of the broad-stroke outlines which indicate the status quo—and the future possibilities—among candy advertisers on the air.

**Media:** Television seems to be preferred by advertisers making branded products with a more obvious appeal to youngsters. This is particularly true for the nickel candy bars, and for packaged lines available in supermarkets. The heaviest radio schedules are placed by those manufacturers producing a higher priced product, such as a dime bar or a box of chocolates because radio delivers them an all-family or adult audience. The adult—particularly the woman—is a secondary target in the sales goals of most tv buyers.

**Programing:** Because youngsters are still the biggest candy consuming



*Indescribably  
delicious!*



**Leaders** in air media have varying problems and usage. Peter Paul, with Almond Joy and Mounds bars, seeks different audience from Whitman's boxed chocolates

**Program** favorites in tv are still kid shows; in radio, daytime programs with all-family or housewife appeal. Trend is to tv shows and radio announcements





# CROSS-SECTION OF CANDY AIR ACTIVITY

## ARTICLE IN BRIEF

What are candy companies buying with their estimated \$15 million in broadcast media? Part 2 in this series shows cross-section of national and regional advertisers using network and spot. Trends: longer contracts, harder copy, more frequency, new merchandising.

group and are most responsive to television advertising, candy companies using tv concentrate in and around kid shows.

Accounts interested in reaching women only or adults in television choose all-family program appeals and adjacencies to general network shows or such popular local features as newscasts. In radio, there is a lessening of program purchase and a continuing trend toward spot announcement participations or adjacencies.

**Copy:** Radio copy stresses repetition, and tv copy hits hardest on brand identification and packaging. As competition within the candy industry intensifies, and as the tv and radio marketplaces grow ever more crowded with spot advertisers, there's stronger pressure for more attention-getting copy. In tv, advertisers think the attention factor is heightened—for youngsters, especially—with use of a strong personality with whom the tots identify or with use of catchy animated cartoon films.

**Seasons:** The candy industry, traditionally, pulls back on advertising and promotion budgets during the summer months. This is especially true of the chocolate candies.

But M and M candies, made by Food Manufacturers, have a particularly strong summer sales point in their chocolate product which is sugar coated and therefore "can't melt in your hand." M and M, therefore, is one of the few candy accounts which stays on the air all year around. (Some 200 tv stations at last report.)

The periods of heaviest advertising are coincident with the industry's major promotional events: Christmas, Valentine's Day, Easter, Mother's Day

Advertiser	Product	Agency	Spot radio	Spot tv	Net radio	Net tv
Fred W. Amend Co.	Chuckles	direct		x		
American Chicle	Beeman gum	Ted Bates		x		
	Chiclets	Ted Bates		x		
	Dentyne	DFS		x		x
Beech Nut-Life Savers Corp.	Beech Nut gum	Y&R	x	x		
	Life Savers	Y&R	x	x		
Cadbury Fry	Cadbury	Pace Adv.		x		
Charms Co.	Charms	Scheck Adv.	x			
Chunky Chocolate	Chunky	Grey Adv.		x		
D. L. Clark Co.	Clark Bar	SSCB; Wentzel, Wainwright, Poister & Poore		x		
Fenn Bros.	Butter Brickle	Campbell-Mithun		x		
Fisher Nut Co.	Fisher nuts	Bozell & Jacobs		x		
Food Manufacturers	M & M candy	Ted Bates		x		
Gold Medal Candy Co.	Bonomo taffy	Emil Mogul		x		
Henry Heide	Heide	Kelly Nason		x		
Hollywood Brands	Butternut	Grubb & Petersen		x		
	Hollywood	Grubb & Petersen		x		
	Payday	Grubb & Petersen		x		
Robert A. Johnson	Johnson	Klou-Von Pieter-som-Dunlop		x		
				x		
Luden's	Fifth Avenue	J. M. Mathes				x
Mars, Inc.	Milky Way	Knox-Reeves		x		
	Snikers	Knox-Reeves		x		
	Three Musketeers	Knox-Reeves		x		
Mason, Au & Mangenheimer	Mason's Mints	Ellington	x			
Nestle Co.	Nestle bars	McCann-Erickson				x
New England Confectionery Co.	Necco	C. J. LaRoche	x	x		
Peter Paul, Inc.	Almond Joy	DFS	x	x		
	Mounds		x	x		
Pez Haas, Inc.	Pez	Mann-Ellis		x		
Planters Nut and Chocolate Co.	Planters peanuts	Don Kemper				x
Quaker City Chocolate & Confectionery Co.	Good and Plenty	Adrian, Bouer & Tripp		x		
Reed Candy Co.	Reed	Kencliff Breslich	x			
H. B. Reese Candy Co.	Reese	Michener & O'Connor		x		
Rockwood & Co.	Rockwood	Robert W. Orr		x		
Sperry Candy Co.	Sperry	Keck Adv.		x		
Sweets Co.	Tootsie Roll	direct		x		x
Stephen F. Whitman & Son	Whitman	N. W. Ayer	x	x		
Willbur-Suchard Chocolate Co.	Suchard	Foltz-Wessinger	x			
William Wrigley Jr.	Spearmint	Arthur Meyerhoff	x	x		x
	Double Mint	Arthur Meyerhoff	x	x		x
	Juicy Fruit	Ruthrouff & Ryan	x	x		x

## CANDY ON THE AIR ...

and the post-Thanksgiving holiday period. Most candies tend to peak up before and during these periods, and to slacken off until the next promotional or sales feature.

**Air times:** In tv, again because children are the primary target, the preferred times of the day are late afternoon and early evening and Saturday, when the maximum children's audience is available. More candy companies are moving back into daytime tv, and some into late-night television, to reach the housewife. In radio, preferred times are the daytime hours, spanning the periods from breakfast through the dinner hour.

**Trends:** There will be more 52-week schedules, both in network and in spot, and the peaks and valleys of candy advertising are already evening out to a degree not seen before. As advertisers move into the broadcast media, many using national advertising for the first time, they're learning the value of merchandising to their own trade and merchandising their broadcast personalities as well. There'll be more tie-ins through stations with retailers, and more contests at the local level to spur sales.

Some of these air patterns, and some of the trends in the marketing and advertising of confections, will be traced in the following advertiser reports. They cover a cross-section of candy advertisers—encompassing large national and medium regional accounts, those which devote their entire budgets to tv or radio and others which use them only in supplemental fashion. The accompanying chart, likewise representative rather than an exhaustive listing, indicates the types of broadcast media used by some major confection advertisers now on the air.

**Luden's Inc.** splits its \$1 million-plus budget about evenly between network television and large national magazines. It advertises two branded products, its nickel bar, Fifth Avenue, and one of its three brands of cough drops, wild cherry. Although cough drops, technically, are not a part of the confectionary business, Luden's classifies them similarly because they are sold at the same retail outlets and handled by the same jobbers.

So explains Read H. Wright, vice president and director of tv and radio

at the J. M. Mathes agency, New York. Luden's entire tv budget goes to partial sponsorship of *Captain Kangaroo* on CBS TV Saturday mornings. Luden's has used television for about seven years, running the gamut of tv personalities such as Howdy Doody and Pinky Lee who appealed "directly and almost exclusively to youngsters," says Wright.

Bob Keeshan as *Captain Kangaroo*, however, in his opinion, has "a soft but emphatic sell which has a great deal of appeal for parents. He has a sort of patient insistence which kids can understand, rather than a screaming insistence. Parents like him, too, because they're not as fond as their youngsters are of pratfalls and loud noises and a frenetic personality."

"We think the real value in television is the association of the star with the product, and the star's delivering the commercial gives the implication of endorsement," says Wright.

Commercials stress the big "5" in the Fifth Avenue name, and this trademark, plus the package identification on tv, is designed to attract both the tot and the mother when they are shopping. Youngsters are most influential in the sale of five, six and 10-cent items, he says.

Although Luden's has a large candy manufacturing operation, it supplies the product as non-branded candy to retailers. Thus the television effort has a secondary function of solidifying the company's position and prestige as a supplier to the candy trade.

**The William Wrigley Jr. Co.,** Chicago, continues to hold its position in the chewing gum segment of the confection realm for Juicy Fruit, Doublemint and Spearmint. It has purchased radio and tv advertising for many years, and its current schedules are concentrated on network daytime radio, reports Advertising Manager Wrigley Offield.

Wrigley sponsors two network shows on CBS Radio: the *Howard Miller Show* from 12:45 to 1 p.m. five times weekly and the *Pat Buttram Show* from 2:30 to 3 p.m. five times weekly.

His company's reason for using network radio: "Our products are distributed in every city, town and village in the U. S., and we feel that network radio gives us the broad national coverage to reach people everywhere." In addition, the com-

pany buys both spot radio and tv, with heavier schedules in the latter.

The one-minute tv commercials are not placed according to "geographical or population arrangement," says Offield, "and we are just putting them into localities as the need arises." There are no plans at this point to expand or change the tv lineup, he says.

A representative spot tv schedule for Wrigley, as reported by Broadcast Advertisers Reports: 25 station break minutes and three participation minutes divided between two stations and scattered over all seven days of the week. The participations are in an early evening film show, the bulk of the announcements are slotted during daytime hours to reach women.

**Beech Nut-Life Savers Corp.,** which makes Beech Nut gum and Life Savers, was one of the major confection industry mergers last year. Edward A. Noble, former president and board chairman of the American Broadcasting Co., who also was board chairman of the old Life Savers firm, now holds the same position with the merged corporation.

Both of the product lines are serviced by Young & Rubicam, New York City. Beech Nut this year has switched to spot radio and national magazines after intensive spot tv schedules last year.

Life Savers, which has long used the broadcast media, at this point is using spot radio in only two market areas, New York and Washington. Each major station is purchased in each market, at a saturation rate of 30 to 40 10-second announcements weekly during the morning hours. The company is using the jingles which were popularized seven years ago, and finds the repetition theory a sound one, according to an executive on the account, Jack Greer. They use one jingle for an extended period of time to get maximum registry of the brand and the theme.

**H. B. Reese Candy Co.,** which makes Reese peanut butter cups, is planning a campaign which will concentrate on television in major market areas and be backed up by advertising in the candy trade papers. After animated musical commercials are completed at the Michener and O'Connor studios in Harrisburg, Pa., time slots will be scheduled at the agency of that same name.

**Quaker City Chocolate and Con-**





# SALAAM ALAKIM!

*Behold! Soon the grand wazirs of television, agencies and sponsors will be privileged to audition the spectacularly new and exciting adventure series...*

## SABU

*...never-before-told tales of daring deeds and wondrous enchantment from the fabled city of Samarkand, to gladden the hearts of youth and all who share the spirit of youth ...filmed in Eastman color...starring the fabulous Sabu himself and a cast whose every player will excite the imagination of television viewers.*



**I**nterstate **TELEVISION CORP. production**  
SUNSET DR., HOLLYWOOD 27, CALIF...445 PARK AVE., NEW YORK CITY

FILMED AT  
**Allied Artists Studios**



**fectionery Co.**, which makes the candy bar Good and Plenty, is sponsoring both programs and announcements in 10 major tv cities this year. Film commercials will plug both the five-cent pocket package and the large family size.

Lester Rosskam, Jr., vice president of the company, says the 20-second and minute announcements "include appeals to all candy consumer groups, and will also promote all seasons and major holidays." The large package, because it boosted Good and Plenty supermarket sales so much last year, will get a bigger share of the promotion this year.

Rosskam says: "Good and Plenty sales keep climbing for a plenty-good reason: spot television. We've been using tv for seven years, and every year our sales have shown a substantial increase. We've had dramatic proof that the trade recognizes the selling power of television. When we introduced our new half-pound package, we got fine trade support and wide advance distribution just by announcing our plans to feature the package on tv.

"Television is the whole reason why sales keep climbing, and that's why we're concentrating virtually our entire budget on spot tv."

**Mars, Inc.**, Chicago, through Knox-Reeves agency, Minneapolis, spends a reported 70% of its annual advertising budget for spot television in behalf of its three nickel candy bars, Three Musketeers, Milky Way and Snickers. Its popular dime bar, the Mars bar, is advertised in consumer magazines.

The spot television effort consists of a half-hour syndicated film show, *Buffalo Bill, Jr.*, in 65 markets across the country. Saturday mornings are preferred times for the program because the client wishes to reach children in addition to as many housewives as possible, according to Russell Neff, director of radio and television for Knox-Reeves.

The agency took over the account at the beginning of this year, continuing the *Buffalo Bill Jr.* program for the third consecutive year. It normally takes a 13-week summer hiatus, when school kids are on vacation and returns to the air in October. Last year Mars used a supplementary tv spot schedule on 45 stations, going off the air last month. The commercials are filmed,

both for the spots and the programs.

**Curtiss Candy Co.**, according to Advertising Manager F. R. Reiter, is using "a small amount of local radio." Its advertising plans are in a limbo stage, inasmuch as its advertising and management executives are "undergoing a marketing and media study" on which future expansion and extension will be based.

Curtiss this year will spend about \$1 million on advertising, most of which is going to newspapers at this juncture before final analysis of the media study is completed. The company has long used radio, both network and spot, and last year it was an alternate sponsor of CBS TV's *Tales of the Texas Rangers*.

**Planters Nut and Chocolate Co.** puts the bulk of its broadcast expenditure into its sponsorship of *Eddie Fisher* on the NBC TV network. About 95% of the commercial time is devoted to its peanuts and candy with a brief opening mention on the opening billboard for its peanut butter. The company, according to its advertising department, is currently re-evaluating media and is contemplating the use of television at the local level. The local-level advertising, as it is now thought of, will tie in with various local promotional and merchandising plans in the offing. Planters' agency is Don Kemper, Inc.

**Stephen F. Whitman & Son**, Philadelphia, is one of the big investors in spot. Spot, tv and radio in combination, account for more than 50% of the total advertising investment, and, of this, the bulk of the emphasis—perhaps 80% of it—is in spot television.

William (Bill) Clay, supervisor on the account at N.W. Ayer & Son in Philadelphia, says the tv spot pattern is a schedule of flights on a minimum of 100 stations. The flight patterns vary, and are concentrated prior to the four major promotional events for candy—Christmas, Valentine's Day, Easter and Mother's Day. The biggest announcement buildup is in the fall before the Christmas season.

The client buys only A, AA and AAA prime times in television, scheduling announcements per market on the basis of an individual market budget which allows for a range of up to 22 announcements weekly in each market

depending on ratings. They are on film, and 20 seconds long. Whitman seeks an adult audience, and prefers adjacencies to top-rated nighttime programs.

In radio, the story is a very different one—and an untold one. Whitman continues to conduct a great deal of experimentation in its radio advertising, and, after two years of analysis it's about ready to make its 1957-'58 media selections on the basis of multiple-market results of this testing. The account is testing for many factors, one of which is the balance achieved by (1) the use of radio alone, (2) or in conjunction with tv, or (3) tv alone. Sixty-second announcements are preferred in radio.

Whitman, a traditional print advertiser, entered into the spot broadcast field almost two years ago. One of its advantages over many of its competitors: the name and package had long been established in the public mind because of the heavy consumer magazine campaigns. As a result, Whitman would seem to have less of a problem than other manufacturers in gaining brand recognition and package identification.

**The Fred W. Amend Co.**, Danville, Ill., puts 95% of its total advertising budget in television to advertise its Chuckles candy. Its advertising appeal is primarily to youngsters and secondarily to mothers.

The company bought spot television in about 10 major markets last year, slotting live participations and film announcements in and around kid shows. Amend likes a combination of live sell with a popular local personality, such as John Conrad on *Elmer the Elephant* in Chicago, and 20-second animated film commercials around the ABC TV network feature, *Mickey Mouse Club*.

The range of frequency is from five to 10 a week, with an average of eight announcements per market per week, reports Amend President A. F. Rathbun. He says the company used radio advertising consistently from about 1927 to 1950, when the pattern changed to television.

"We concentrated on cowboy movies for three to four years, and then bought our own show, *Hail the Champ*, for showing in 21 markets for almost two years. At this point, we plan to stay with spot tv for awhile."

Chuckles is its only consumer prod-



uct, and the most popular package for the gumbdrop-type candy is the nickel variety. Larger packages are distributed in food chains and supermarkets, and television serves the purpose of establishing both brand name and package in the mind of the housewife and her children as she shops.

The Amend company, at this point, "is between agencies," says President Rathbun. It was serviced previously by Earle Ludgin & Co., Chicago.

**The New England Confectionery Co.** uses broadcast media in completely different ways for its two marketing divisions, which have different products with opposite advertising and sales objectives. The Necco division, which makes nickel and dime candy bars and mints and these same items in bulk, sells its Necco line only to candy jobbers and wholesale distributors. But the salesmen in its second division, Lovell and Covel, sell exclusively to retailers. L&C makes a varied line of boxed chocolates. Distribution for Necco extends to the Midwest, with both lines concentrated on the New England and Middle Atlantic areas.

Because of the product, marketing and distribution differences, the advertising approach is geared to each division. Necco's entire budget goes into broadcast media, both spot radio and tv.

John L. Southard, account executive on New England Confectionery for C. J. LaRochie agency in New York, says the audience objective for the Necco line is youngsters and some adults. Minutes and 20's are scheduled through the late afternoon and early evening hours. Usual broadcast schedules go as far West as Chicago, but this spring, preparatory to a complete reevaluation of broadcast media techniques, the company is conducting an extensive media and marketing test. To better control the test situation, Necco has pulled back its ad money to concentrate all of it in the New England and New York state areas.

It's testing radio only, tv only and a combination of both media, and when analyses are completed in June they will serve as the basis for broadcast advertising patterns in the fall.

The boxed chocolates are heaviest in newspaper, but radio is used at saturation frequencies to back up the holiday and promotional events which form the

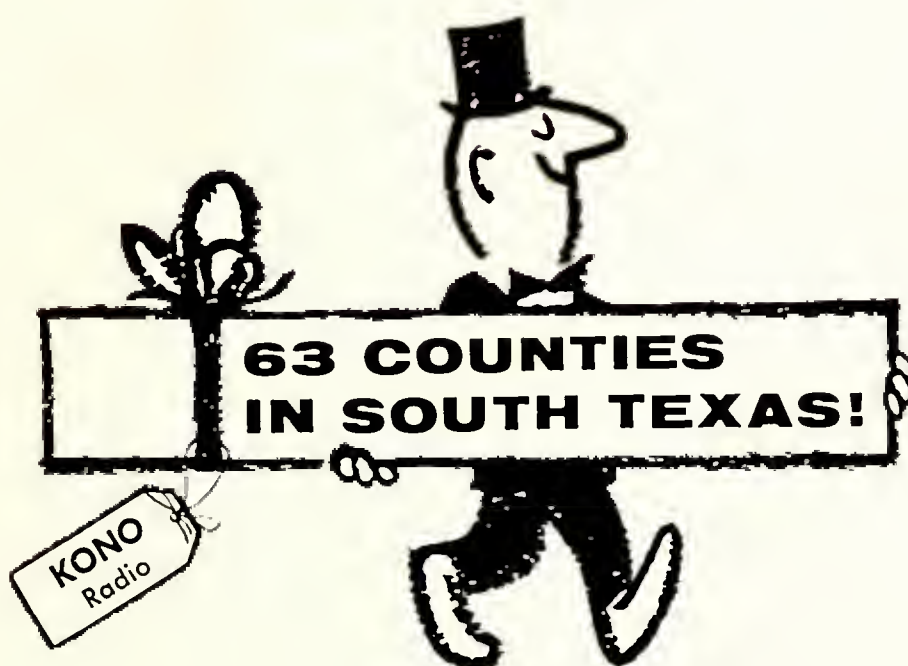
basis of candy industry sales. Ten-day radio schedules have a frequency of between 30 and 40 announcements weekly in some 20 to 25 market areas throughout the North East and Middle Atlantic states. This has been the L&C pattern for three years and its goal is to reach an adult audience at home in the early morning, in cars as the man drives to work and at home in the evening.

These are some of the advertisers who will contribute toward the esti-

ated \$15 million advertising investment which confections will make in the broadcast media this year.

For more detailed case histories on candy concerns, and how they use broadcast media, see the following articles published previously by SPONSOR: "Chunky goes national on 100% tv diet," 22 August 1955; "Radio and tv greatest sales tools we ever had" (Mars), 15 December 1952; "How tv took a candy out of the doldrums" (M & M), 16 June 1952.

## WE DELIVER . . .



**KONO'S** 24-hour delivery of Music and News really sends listeners. Sends them buying products of 88 national advertisers who buy KONO Radio year after year.

860 kc 5000 watts

**KONO**  
SAN ANTONIO RADIO

GET THE FACTS . . . FROM YOUR  
H-R OR CLARKE BROWN MAN

## TV RESULTS

### TOYS

SPONSOR: The Marwin Co.

AGENCY: Direct

**Capsule case history:** Television has repeatedly demonstrated its effectiveness as a medium for the abbreviated, special purpose ad campaign. Time after time it has brought results to advertisers who relied on just a few announcements to promote a sale, a particular product, a special offer, etc. The impact of a "quickie" television campaign was illustrated again in a special promotion initiated by the Marwin Co. during the 1956 Christmas season. The company bought just three one-minute participating announcements on WBKB to advertise their Add-A-Count toy. The announcements were broadcast on the children's show *Morning Spectacular* and were presented live once a day for three consecutive days. The \$1.25 toy was made available to viewers only through mail or telephone orders. As a direct result of the trio of commercials, Marwin Co. sold 1,400 of the toys for a gross sales volume of \$1,750. One-third of the orders were placed by people from four states outside of Illinois. The three-day advertising campaign cost the Marwin Co. a total of \$322.50.

WBKB, Chicago

PROGRAM: *Morning Spectacular*

### FURNITURE

SPONSOR: Empire Furniture Store

AGENCY: Direct

**Capsule case history:** Just four one-minute announcements on station CJLH-TV brought the Empire Furniture Store a dollar volume amounting to over 18 times the cost of the announcements. The live commercials were designed to increase sales of specific items from Empire's varied stock of furniture and home furnishings. The four announcements were aired during the two-week period prior to Christmas 1956 and only television advertising was used. One announcement brought the sale of 40 television stools, 24 hassocks and 10 sewing boxes. Well over 60 hostess chairs were sold as a result of two of the announcements and with the remaining plug the Empire sold 10 studio lounges. The amount realized from these sales totaled over \$3,360 and was the direct result of tv commercials costing only \$184. The \$3,360 represents sales of the advertised items only and does not reflect the increased dollar volume on other goods resulting from store traffic created by the tv campaign. Empire has continued its use of tv, concentrating the greater part of a January sale ad budget in that medium.

CJLH-TV, Lethbridge, Alberta

PROGRAM: Announcements

### WASHING MACHINES

SPONSOR: Schorr Furniture & Appliance

AGENCY: Wilkes

**Capsule case history:** A sales increase described as "startling" was the result of this advertiser's departure from the advertising procedure most often employed by retail stores. It's not uncommon for retailers to use only one advertising medium but when this is done newspapers are usually selected. As an experiment, Schorr Furniture and Appliance placed its entire advertising budget on television for one month. The results of this experiment led Schorr to make an ad budget allocation unusual for a retail store: for the entire year of 1956. Schorr's total ad expenditure of \$12,000 (devoted only to Bendix washers) was for commercials on KSLA-TV. The store used the *Amos 'n' Andy* show for 10 months, changing to one-minute announcements at the end of the *Amos 'n' Andy* series. For the remaining two months five filmed announcements were run per day in the morning, afternoon and in KSLA-TV's late movies. Schorr reports that with tv only, more Bendix washing machines were sold in 1956 than in any previous year.

KSLA-TV, Shreveport, La Program: *Amos 'n' Andy*; Announcements

### LAUNDRIES & CLEANERS

SPONSOR: Page the Cleaner & Furrier

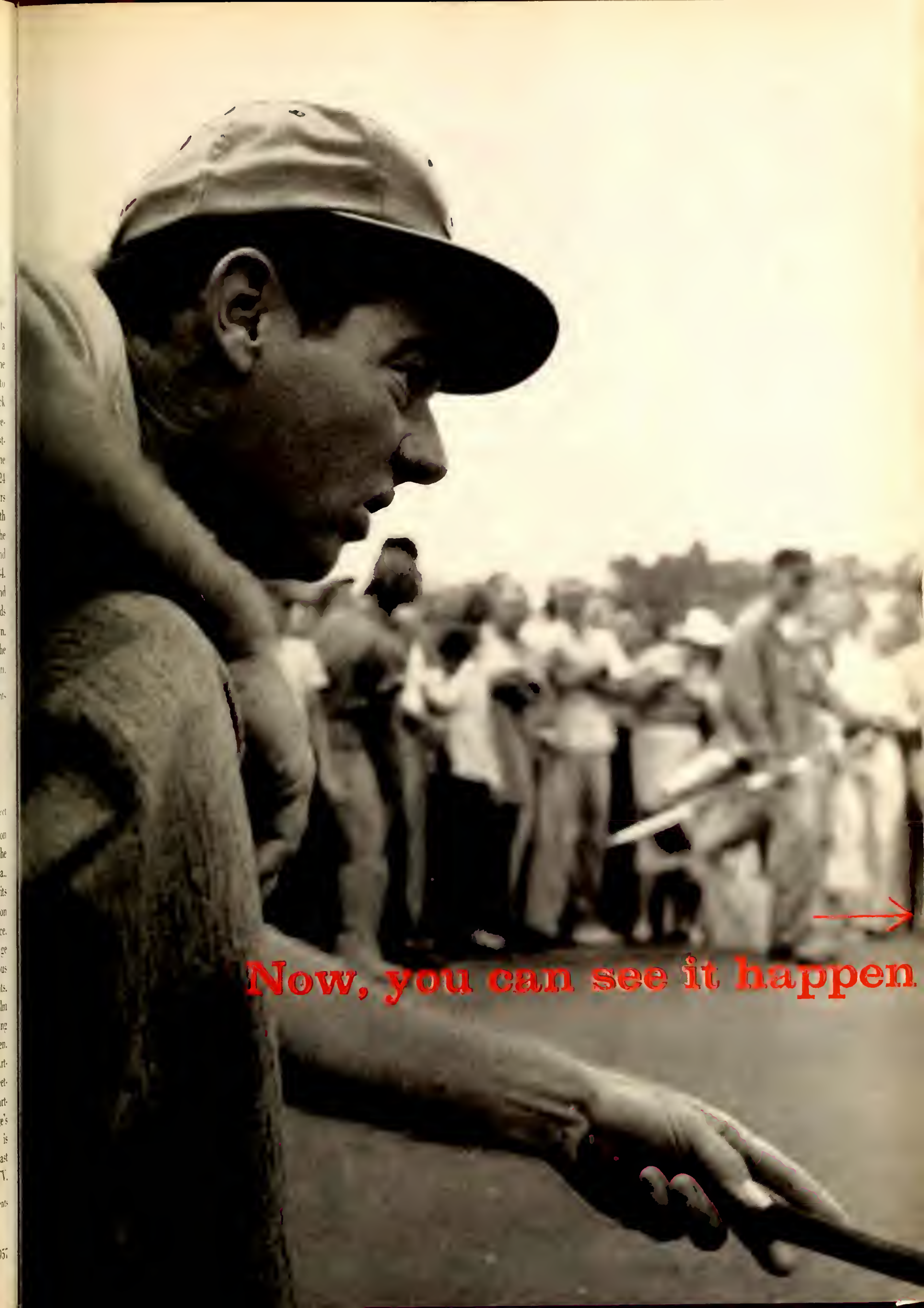
AGENCY: Direct

**Capsule case history:** This advertiser's use of television to promote its new shirt laundry division brought Page the greatest volume of shirt business in the Edmonton, Alta., area. Page's success with tv advertising in promoting its dry-cleaning and fur storage facilities led this Edmonton firm to rely heavily on tv when introducing its shirt service. Since it began using CFRN-TV over two years ago, Page has experienced a steady upswing in sales of all its various services. The firm's commercials, aired in announcements, consist of approximately one-half live and one-half film clip announcements. Page personalizes its service by using the live announcements to introduce its route salesmen. The successful introduction of the new shirt laundry department underlines the effectiveness of television in meeting Page's advertising needs. The Page shirt department now processes over 7,000 shirts per week. Page's Alex Starko reports that the firm's dollar volume is now now running some 40% to 50% ahead of last year, in all divisions, due principally to CFRN-TV.

CFRN-TV, Edmonton, Alberta

PROGRAM: Announcements





Now, you can see it happen.

We respectfully submit that this is the most outstanding sports  
series ever filmed for TV; and that it will become  
one of the most talked-about television shows of 1957

# ALL-STAR GOLF

## WE HAVE SIGNED THE WORLD'S GREATEST STARS

*(Exclusively for our shows)*

Cary Middlecoff – Sam Snead – Julius  
Boros – Mike Souchak – Gene Sarazen  
– Dutch Harrison – Jack Burke, Jr. –  
Ed Furgol – Gene Littler – Fred Hawkins  
– Arnold Palmer – Lloyd Mangrum –  
Jimmy Demaret – Ed (Porky) Oliver

★ ★ ★

*Tournament golf. Medal play*

*Jimmy Britt does on-the-spot narration*

**\$100,000 IN AWARDS**

★ ★ ★

**Typical Matches Never Before Seen  
on TV or Anywhere Else!**

**Ed Furgol vs Cary Middlecoff**  
*(Both U.S. open winners)*

**Jack Burke, Jr. vs Jimmy Demaret**  
*(Pupil vs teacher)*

**Lloyd Mangrum vs Sam Snead**  
*(Two of America's all-time greats)*

Thrilling one-hour 18-hole matches, with all the  
excitement and suspense of a *live* sports  
event—filmed especially for television. It will  
be a block-buster in every city on this or any  
hemisphere. There is nothing in TV that can be  
substituted for great sports competition.

This is the first time that modern TV  
techniques have been properly applied to the  
game of golf . . . we eliminate the "walks"  
and the "waits" . . . but we graphically capture  
all the shots and all the drama that make  
this game famous. Seven cameras photograph  
the action and every nuance . . . you see  
and you hear what's happening better than if  
you were there in person.

### **SORRY –**

Because of limited number of audition prints  
available, please don't write, wire or phone for  
prints unless you mean business!

## Walter Schwimmer Co.

75 E. Wacker Drive, Chicago 1, Ill. / FRanklin 2-4392  
527 Madison Ave., New York 22, N.Y. / ELdorado 5-4616

*You can buy 13 shows with an option for 13 more. Remember,  
this is an hour show—and what a gold mine this "All-Star Golf"  
series will be for late spring and summer!*



CARY MIDDLECOFF  
Twice Winner of  
National Open





ALL-STAR GOLF—produced by PETER DEMET, responsible for CHAMPIONSHIP BOWLING, America's most successful TV sports show



ED FURGOL — The U.S. Open Championship winner in 1956



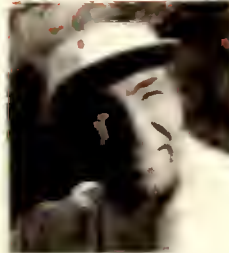
JULIUS BROS — The World Champion at Tam-o'-Shanter in 1955



JACK BURKE Jr. — 1956 Golfer for the year—Masters and PGA winner



JIMMY DEMARET—1957 Thunderbird Invitation-al winner, Palm Springs



DUTCH HARRISON — 1956 All American Championship winner

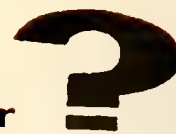


MIKE SOUCHAK — Was winner of the St. Paul Open in 1956



# SPONSOR ASKS

Who sells the product better on television,  
a "stereotype" or "off-beat" actor



**Evelyn Peirce**, commercial casting director, J. Walter Thompson Co., New York

As Eliza Doolittle's father says in "Pygmalion" . . . "A little of both. Henry. . . a little of both." To answer yes or no to "stereotyped" or "off



*"a little of both, Henry . . . a little of both"*

beat" casting is to oversimplify the situation . . . let alone the problem.

In techniques, tv and radio commercials today run the gamut from Graustark to Paddy Chayfesk. We must satisfy a large audience which responds to the familiar even though it hopes to see something new and different and so our commercials must include both elements. There is, however, one *essential* . . . the audience must be able to identify.

A well conceived and produced commercial brings valuable information to the audience. The effectiveness of its reception depends largely upon *how* it is conveyed. Here casting assumes its important and personal role. The degree to which the audience can identify with, and therefore accept the personality, the family group, the boy-girl, the straight or comedy approach determines, to a large extent, their acceptance of the product.

Good commercial casting, then, calls for "types" we all know and who become people with whom we can feel

at home. Since real people bear no resemblance to cardboard cutouts, it follows that casting emphasis should be placed upon *personality* more than upon the stereotyped . . . upon the real rather than the synthetic.

Commercial casting today is so wide and varied in its needs and scope that it demands some of the stereotyped, but more of the off beat (assuming that "off beat" really means characterization).

To return to George Bernard Shaw, "A little of both, Henry. . . a little of both."

**Mary Lu Hertwig**, casting director for films, Leo Burnett, Inc., New York

When the tv viewer can stand up (or sit down) after seeing a commercial



*"getting the talent to blend"*

and say "I believe," the talent involved has sold the product.

I have never met a professional actor or actress who couldn't do a job of selling a commercial. It all depends on getting the talent to blend with the mood and tempo of the commercial designed to sell the product.

By that I mean—in a direct sell approach where talent stands up generally *sans* all but product, presents the product and forcefully delivers the particular advantages of the product

to the audience, it takes a convincing, sincere, down-to-earth professional actor or actress.

The situation type commercial—with a story line and generally more than one actor or actress—also calls for sincerity. In this approach, good talent sells by being real, everyday people dove-tailed into the story line about the product. This way viewers can identify themselves with the talent.

Both types of talent are a necessity. Both types sell—if the tv audience can say, "I believe."

**Alice Duff**, casting director, Cunningham & Walsh, Inc., New York

The purpose in casting a commercial is to find the person or persons best suited to sell the product. Therefore I find it impossible to say that a stereotype sells a product better than the off-beat type, or vice-versa. The concept of the commercial plus the copy to be delivered are the keys to what "type" of person is chosen for the commercial.

If a commercial is slanted to appeal to a group of persons, i.e. the average American housewife, the talent used would in all probability be the epitome



*"the commercial dictates which type"*

of the average American housewife—a stereotype. In this instance, a stereotype commands the attention of the



consumer because she is believable. An off-beat type might easily become a caricature of the housewife, thereby turning the consumer away from the product.

However, should a commercial be created that is "off-beat" in character, then an "off-beat" person would be best suited to that commercial. Because the body of the commercial is entirely different from a straight-sell or "stereotype" commercial, a stereotype actor is not usually equipped to handle this different approach to copy. If the "off-beat" talent is suited to the product and the commercial, he would probably sell the product better than the stereotype.

I feel that the commercial dictates which type of person should be used to sell the product; therefore, one type could not possibly out-sell the other type in every instance.

**Doris Gravert**, casting supervisor, *Dancer-Fitzgerald-Sample*, New York

Webster defines the word "stereotype" as something which is dull, repetitious and routine. A commercial cast with stereotype actors is going to fall into the same category. Off-beat casting can



*"medicine show brought up to date"*

help a commercial sell by capturing the television viewer's attention and imagination.

Off-beat casting does not mean using weird, odd or peculiar types but rather using actors and actresses who seem believable in the roles they are playing. It is casting not to any particular physical types but rather to the needs of the commercial and to what the actor can bring to the copy. It is many times casting an actor for a commercial who is an exaggeration of type, but keeping within the limits of good taste. Though not a commercial, and it would certainly make a wonderful one. Jackie Gleason

*(Please turn page)*

# KLZ is FIRST AGAIN in DENVER

## MORNINGS

## AFTERNOONS

## NIGHTS

## All week long!

Weekly averages as reported by Pulse, Inc.—based on 72,000 completed quarter-hour reports, November 1956. Full Morning 6 AM—12 Noon; Full Afternoon 12 Noon—6 PM; Full Evening 6 PM—12 Midnight. No selected segments.

### MORE 1/4 HOUR FIRSTS THAN ALL OTHER DENVER STATIONS COMBINED\*

*No wonder national and local spot business in 1956 was the greatest in the 35 year KLZ-Radio history!*

### ALL KLZ PERSONALITIES Continue TO DO A GREAT SELLING JOB TOO — THANK YOU!

**Dale Morgan Show** from 5:30 a.m. to 9 a.m.

**Art Gow's Ladies Choice** from 10:30 a.m. to 11:15 a.m.

**Pat Gay Show** from 12:05 p.m. to 12:45 p.m.

**Carl Akers Show** from 4:00 p.m. to 4:55 p.m.

**Starr Yelland's Party Line** from 8:00 p.m. to 9:00 p.m.

and **Denver at Night** from 5:00 p.m. to Midnight

## STEP UP TO KLZ IN DENVER

For the full story of KLZ's leadership in Denver, call your KATZ man . . . or Lee Fandren, General Sales Manager, in Denver at MAIn 3-4271—today!

\* Monday through Friday

# KLZ

radio

560 KC

Denver

**CBS** FOR THE ROCKY MOUNTAIN AREA  
REPRESENTED BY THE KATZ AGENCY

**ERROR** *last month*  
please correct your records

**K·MSO-TV**

Missoula, Montana

is the

**ONLY**  
MONTANA TV AIRING  
**LIVE SHOWS**

People out here prefer  
live TV to canned!

Your best Montana BUY

**K·MSO-TV**

Missoula, Montana

**WVET RADIO**  
Has Rochester  
by the Ears!



... that's how we win and hold the  
"buying-est" audience in the rich  
Rochester-Western New York market.

GET FACTS AND FIGURES  
ON "PREFERRED PROGRAMMING"  
FOR YOUR ADVERTISING



5000 WATTS 1280 KC

**WVET**

ROCHESTER, N. Y.

Represented Nationally by  
**THE BOLLING COMPANY**

**SPONSOR ASKS** *continued . . .*

son's "Honeymooners" sketch is an example of this.

A well-cast commercial and one that sells, takes into consideration what the copy is saying and who the copy is selling. It uses talent which will most effectively accomplish this. A commercial on television is the old traveling medicine show brought up to date—first you entertain them—or maybe I should say, you sell them while you entertain them.

**Lucile Mason**, casting director, Compton Advertising, Inc., New York

The person who sells best is the believable individual, and believability cannot be typed. Rather it is a quality which emanates from the heart and mind of the speaker. Its appeal is universal. Not only is an appeal made to the mind of the potential buyer, but also to the emotions. For not until the mind and emotions of the viewer have been welded together will the effect be



"she acts  
from the  
inside out"

felt along the pocketbook nerve and a sale result for the advertised brand.

When casting a commercial, we look for far more in an individual than an attractive appearance, a pleasing voice, and a degree of technical facility. *Uniqueness* and *believability* are the prime requisites. An actor must *dare* to be himself. As Brooks Atkinson once said about Mary Martin: "She acts from the *inside out*." We want individuals with warmth and vitality to talk about our brands. Beauty alone does not sell soap. "That *IVORY* look" may be a great asset, but an agency tries to find a person who can speak knowingly and believably about a product . . . someone without an ounce of "phonyness." An actor can give his individuality free rein. We want *uniqueness*! And when we find this, we're *sure* our product will sell.

## GRASS ROOTS PROMOTION

I believe in "grass roots" promotion, down-to-earth activities in terms of people's interests and needs, be they listeners, viewers, or buyers of time.

I believe that practical promotion ideas are born from a continual evaluation of the needs and interests of the advertisers and public we serve. I therefore believe in being creative, without being so "cute" that the promotion aim is out-dazzled by the "gimmick."

My 10 years broadcasting experience has shown me the value of such "grass roots" promotion, without benefit of large cash budgets.

Though no fault of my own I'm available to put my experience and ideas to work for you, wherever your station is located. At present, I can be interviewed in New York. Let's get together.

**WRITE**

**BOX 232**  
**SPONSOR**



# *Louisville's BEST KNOWN FIGURE*



# 11

The WHAS-TV Channel 11 figure is Kellogg's "Superman" here, and the promotion slide adds Sunday, 6:00 pm. At other times, he removes the cape and shows up as a dramatic director to promote Heinz' "Studio 57".

The WHAS-TV Channel 11 figure is known at a glance, and morning, noon and night, he goes into Kentucky and southern Indiana homes to remind viewers of the outstanding programs on WHAS-TV. He's a constant symbol of excellence.

He should remind you that for selling results, individual and distinctive treatment, your advertising deserves the impact of programming of character. In Louisville, WHAS-TV programming PAYS OFF!

## *Are you participating?*

VICTOR A. SHOLIS, Director  
NEIL CLINE, Station Mgr.  
Represented Nationally by Harrington, Righter & Parsons  
Associated with The Courier-Journal and Louisville Times



BASIC CBS-TV Network

# TELEPULSE

# RATINGS: TOP SPOTS

Rank now	Past rank	Top 10 shows in 10 or more markets Period 1-8 December 1956 TITLE, SYNDICATOR, SHOW TYPE	Average ratings	7-STATION MARKETS		5-STA. MARKET	4-STATION MARKETS								3-STATION
				N.Y.	L.A.	S. Fran.	Boston	Chicago	Detroit	Milw.	Mnpls.	Phila.	Seattle-Tacoma	Wash.	Atlanta
1	2	<b>Highway Patrol (M)</b> ZIV	20.4	13.9 wrea-tv 7:00pm	16.3 kttv 9:00pm	16.5 kron-tv 6:30pm	16.2 wbz-tv 10:30pm	11.5 wkn-tv 9:00pm	19.5 wjhk-tv 10:30pm	10.8 wtmj-tv 10:30pm	11.7 kstp-tv 10:30pm	15.0 wcau-tv 7:00pm	25.9 komo-tv 7:00pm	16.5 wtop-tv 7:00pm	19.2 waga-tv 7:30pm
2	5	<b>Man Called X (A)</b> ZIV	18.0	2.4 wpix 8:30pm	6.0 khj-tv 7:00pm	10.5 kron-tv 6:30pm	17.0 wbz-tv 10:30pm	9.9 wgn-tv 9:30pm	14.5 wjhk-tv 7:00pm	7.4 wtmj-tv 9:30pm		10.9 wcau-tv 7:00pm		9.4 wmal-tv 9:00pm	15.9 waga-tv 7:00pm
3	3	<b>Badge 714 (M)</b> NBC FILM	17.2	4.2 wpix 8:30pm	9.9 kttv 7:30pm	15.5 kpix 9:00pm	17.7 wnac-tv 6:30pm	9.4 wgn-tv 8:00pm	14.4 wjhk-tv 7:00pm			12.0 kstp-tv 10:30pm	17.4 wcau-tv 7:00pm	18.3 king-tv 6:00pm	11.5 wtlg 7:00pm
4	8	<b>Superman (A)</b> FLAMINGO	16.9	7.4 wabc-tv 6:00pm	8.0 kttv 7:00pm	6.0 kgo-tv 6:00pm	20.0 wnac-tv 6:30pm	10.2 wgn-tv 6:00pm	18.9 wxyz-tv 6:00pm	9.5 wtmj-tv 6:00pm		21.4 wcau-tv 7:00pm	21.2 king-tv 6:00pm	8.9 wrc-tv 7:00pm	23.5 wsb-tv 7:00pm
4	6	<b>Sheriff of Cochise (W)</b> NTA	16.9	3.3 wabd 7:30pm	8.8 kttv 7:00pm	12.0 kron-tv 6:30pm	20.2 wnac-tv 6:00pm	17.2 wnbq 7:00pm	17.5 wwj-tv 7:00pm	6.5 wtmj-tv 10:30pm	19.2 weco-tv 9:30pm		19.3 king-tv 7:00pm		
6	4	<b>Dr. Hudson's Secret Journal (D)</b> MCA	16.6	3.1 wpix 10:00pm	8.0 kttv 9:00pm		18.4 wnac-tv 10:30pm	20.2 wnbq 10:00pm	12.7 wxyz-tv 10:30pm	21.5 wtmj-tv 8:00pm	9.3 kstp-tv 7:00pm	5.7 wrcu-tv 7:00pm		5.0 wmal-tv 10:30pm	16.7 wsb-tv 10:30pm
7	7	<b>Science Fiction Theater (SF)</b> ZIV	16.4	10.4 wrea-tv 7:00pm	17.7 kttv 8:00pm	19.2 kron-tv 7:00pm	15.0 wbz-tv 6:45pm	16.9 wnbq 10:30pm	3.5 wxyz-tv 10:30pm	7.9 wtmj-tv 11:00pm	6.7 kmgm-tv 8:30pm	8.2 wfil-tv 10:30pm	18.2 king-tv 10:00pm	7.4 wmal-tv 6:00pm	16.0 waga-tv 7:00pm
8		<b>San Francisco Beat (M)</b> CBS FILM	16.1	3.4 wplx 8:30pm	11.9 kttv 9:30pm		12.5 wnac-tv 11:15pm	12.2 wgn-tv 9:00pm	11.4 wjhk-tv 7:00pm			12.8 wfil-tv 10:30pm			
8		<b>Soldiers of Fortune (A)</b> MCA	16.1	4.0 wplx 6:00 pm				7.5 wgn-tv 6:00pm	11.5 wxyz-tv 6:00pm	7.9 wtmj-tv 5:30pm	12.8 weco-tv 10:00pm	19.9 wcau-tv 6:00pm	18.1 king-tv 6:00pm	12.9 wtop-tv 7:00pm	9.5 waga-tv 6:00pm
10		<b>Jet Jackson (K)</b> SCREEN GEMS	11.2	3.4 wpix 5:00pm	5.7 kttv 6:00pm	6.2 kpix 2:00pm	11.4 wnac-tv 9:30am	8.0 wbkb 5:30pm	7.7 wjhk-tv 12:00pm	8.5 wtmj-tv 10:30am	12.2 weco-tv 10:00am	4.5 wrcv-tv 9:30am	16.7 king-tv 4:00pm	5.9 wrc-tv 9:00am	10.3 wlwa 6:00pm
Rank now	Past rank	Top 10 shows in 4 to 9 markets	Average ratings	7-STATION MARKETS		5-STA. MARKET	4-STATION MARKETS								3-STATION
				N.Y.	L.A.	S. Fran.	Boston	Chicago	Detroit	Milw.	Mnpls.	Phila.	Seattle-Tacoma	Wash.	Atlanta
1	1	<b>Doug. Fairbanks Presents (D)</b> ABC FILM	18.9	12.1 wrea-tv 10:30pm	8.3 krea 10:30pm				2.5 wbkb 3:00pm		15.5 wtmj-tv 9:30pm				13.2 wsb-tv 7:00pm
2	2	<b>Esso Golden Playhouse (D)</b> OFFICIAL FILM	17.0				11.9 wbz-tv 6:45pm					17.0 wcau-tv 10:00pm		6.5 wrc-tv 7:00pm	
3	3	<b>Patti Page (Mu)</b> OLDSMOBILE	16.1				14.4 wnac-tv 7:15pm		5.2 wwj-tv 11:15pm	11.2 wtmj-tv 10:00pm					
4	4	<b>Life of Riley (C)</b> NBC FILM	15.8		16.8 kttv 8:30pm			16.0 wnbq 6:00pm		7.9 wxix 5:00pm	10.2 kstp-tv 6:00pm		27.9 king-tv 7:30pm		
5		<b>Frontier (W)</b> NBC FILM	15.1	2.4 wabd 8:00pm			21.4 wnac-tv 10:30pm		8.7 wjhk-tv 6:30pm	8.5 wsn-tv 9:30pm			13.2 ktnt-tv 7:00pm		6.0 wlwa 10:30pm
6		<b>Man Behind the Badge (M)</b> MCA	14.7	4.9 wpix 8:00pm			18.7 wnac-tv 10:30pm			11.7 wsn-tv 6:00pm					15.5 wsb-tv 2:30pm
7		<b>Frontier Doctor (W)</b> HOLLYWOOD TV	13.6						17.5 wxyz-tv 6:00pm	14.4 wxix 10:00pm				11.4 wrc-tv 10:30pm	11.0 waga-tv 5:30pm
8	7	<b>Code 3 (M)</b> ABC FILM	13.5		13.4 kttv 9:30pm	15.5 kron-tv 10:30pm			7.5 wxyz-tv 7:00pm	11.9 wsn-tv 9:30pm		14.3 wrec-tv 7:00pm	15.0 king-tv 10:00pm	12.2 wtop-tv 7:00pm	
9	10	<b>Ramar of the Jungle (A)</b> TPA	12.8	1.7 wpix 5:00pm			16.0 wnac-tv 6:00pm		16.0 wxyz-tv 3:00pm					19.5 wtop-tv 7:00pm	12.2 wlwa 6:30pm
9		<b>Death Valley Days (W)</b> PACIFIC BORAX	12.8	9.1 wrea-tv 7:00pm	8.4 krea 7:00pm			7.5 wbkb 9:30pm			8.5 wtmj-tv 9:30pm			12.5 wrc-tv 7:00pm	

Show type symbols: (A) adventure; (C) comedy; (D) drama; (Doc) documentary; (K) kids; (M) mystery; (Mu) musical; (S) sport; (SF) Science Fiction; (W) Western. Films listed are syndicated. ¼ hr., ½ hr., & hr. length, telecast in four or more markets. The average rating is an unweighted average of individual market ratings listed above. Blank space indicates film

not broadcast in this market 1-8 December. While network shows are fairly stable month to another in the markets in which they are shown, this is true to much lesser extent for syndicated shows. This should be borne in mind when analyzing rating trends from one month to another in this chart. \*Refers to last month's chart. If blank, show was not rated at all.



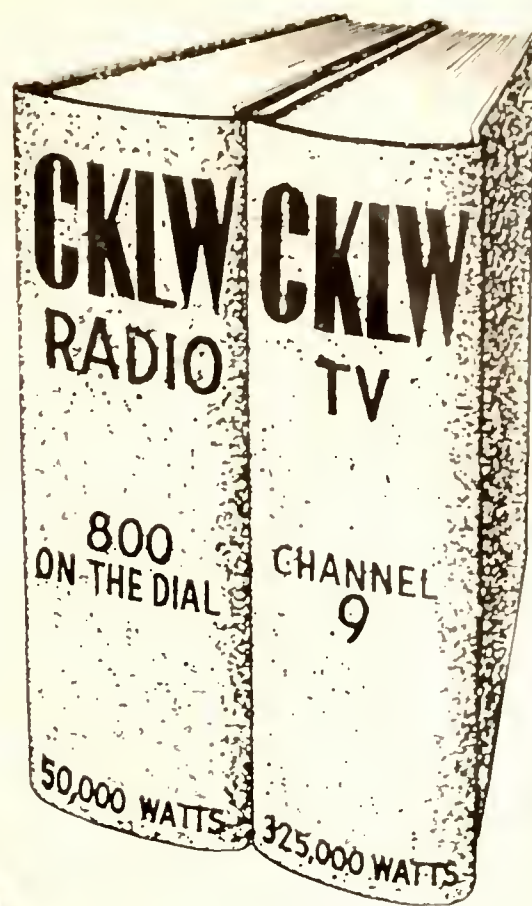
# FILM SHOWS

1-STATION MARKETS			2-STATION MARKETS				
Columbus	St. L.		Birm.	Charlotte	Dayton	New Or.	Providence
27	29.0	18.5	22.8		39.3	46.3	27.3
tv wbn-tv	kwk-tv		6-tv		whlo-tv	wdsu-tv	wjar-tv
m 9:30pm	10:00pm		8:00pm		9:00pm	10:00pm	10:30pm
2	23.4	18.2	35.8		32.0	46.3	
tv wbn-tv	ksd-tv		wbr-tv		whlo-tv	wdsu-tv	
m 9:10pm	10:00pm		8:00pm		10:30pm	9:30pm	
5			21.3	40.0	31.0		22.8
tv wbn-tv			wbr-tv	wbtv	whlo-tv		wjar-tv
m 9:10pm			8:00pm	10:30pm	10:30pm		10:30pm
15.4	11.3		30.8	30.8	29.0	19.5	
tv wbn-tv	ksd-tv		wbtv	whlo-tv	wdsu-tv	wjar-tv	
m 8:00pm	5:30pm		5:30pm	6:00pm	5:00pm	6:00pm	
14	26.5	12.2	38.8	15.8		27.8	
tv wbn-tv	ksd-tv		wbtv	wlwd		wpro-tv	
m 7:10pm	10:30pm		10:30pm	10:30pm		7:00pm	
2	20.5	22.0	52.3		27.0	19.8	
tv wbn-tv	ksd-tv	wabt	wbtv		wdsu-tv	wpro-tv	
m 9:30pm	9:30pm	9:30pm	8:00pm		10:30pm	7:00pm	
0	14.2	24.5	49.3	20.0	29.0	18.8	
tv wbn-tv	ksd-tv	wbr-tv	wbtv	wlwd	wdsu-tv	wpro-tv	
m 10:00pm	10:00pm	8:30pm	7:00pm	10:30pm	10:00pm	7:00pm	
0 26.7					49.5	9.3	
tv wbn-tv					wdsu-tv	wpro-tv	
m 9:30pm					9:30pm	11:15pm	
5 18.2	19.2	19.3	29.8	35.3	37.0	13.3	
tv wbn-tv	ksd-tv	wbr-tv	wbtv	whlo-tv	wdsu-tv	wjar-tv	
m 6:30pm	10:00pm	6:00pm	5:30pm	6:00pm	5:00pm	6:00pm	
5 11.5	10.9	24.3	12.3	26.8	12.3		
tv wbn-tv	ksd-tv	wbtv	wlwd	wdsu-tv	wpro-tv		
m 6:00pm	11:30am	9:00am	6:00pm	9:00am	9:00am		
32		62.3	32.0	5.4			
tv wbn-tv		wbtv	wdsu-tv	wpro-tv			
m 9:00pm		9:00pm	10:00pm	1:00pm			
			40.8				
			wdsu-tv				
			6:00pm				
		40.0					
		wbtv					
		6:45pm					
1.2		42.0					
tv wbn-tv		wbtv					
m 10:00pm		10:00pm					
1.0			27.2				
tv wbn-tv			wdsu-tv				
m 1:00pm			1:00pm				
11.0		14.0					
tv wbn-tv		wbr-tv					
m 7:00pm		7:00pm					
		15.5	16.0				
ksd-tv	wbr-tv						
10:00pm	10:30pm						
11.0	13.3						
tv wbn-tv	ksd-tv						
m 10:30pm	5:30pm						
10.3	26.4	24.3					
tv wbn-tv	ksd-tv	wabt					
m 9:00pm	9:30pm	10:00pm					

**NOW...  
more than  
ever!**

**TWO OF  
DETROIT'S  
"BEST  
SELLERS"!**

The tremendous sales records established for advertisers in '56 are positive proof of the potency of these two powerful stations in the Detroit area. Look at the record and you'll look no further for your advertisers.



GUARDIAN BLDG.  
DETROIT

J. E. Campeau, Pres. • Young Television Corp., Natl. Rep.

**nice  
work,  
John**



JOHN J. LAUX  
WSTV-TV,  
STEBENVILLE

**CODE 3** increased your Thursday  
9:30-10:00 time slot rating 96.6%\*

Sponsor: Stroh's Brewery



for your market availabilities,  
call, write or wire  
ABC Film Syndication,  
1501 Broadway, New York • LA 4-5050

\*ARB, Nov. 1956

as in other than top 10. Classification as to number of stations in Pulse's own. Pulse determines number by measuring which stations received by homes in the metropolitan area of a given market station itself may be outside metropolitan area of the market.

**HOUSTON IS**

**8 OUT OF 10\***

**TOP HOUSTON**

**SHOWS**

**ARE ON**

**KPRC-TV**

**CHANNEL 2**

**HOUSTON IS**



# DIFFERENT!

Of the 10 top shows in the nation, only two are tops in Houston. Eight of the 10 top rated shows in the Houston market are on KPRC-TV. Remember, when you buy Houston, Houston audience preferences do not coincide with those of the nation. Here is proof that KPRC-TV is the best buy for the South's largest market.

## HOUSTON TOP TEN\*

PERRY COMO	KPRC-TV
PARADE	KPRC-TV
GEORGE GOBEL	KPRC-TV
PRODUCER'S SHOWCASE	KPRC-TV
WHO KNOWS BEST	KPRC-TV
BOB HOPE	Station B
THE FORD	KPRC-TV
WANDA JACKSON	KPRC-TV
CONFLICT	Station B
WHAT IS YOUR LIFE	KPRC-TV

## NATIONAL TOP TEN\*\*

<del>ED SULLIVAN SHOW</del>	NOT IN HOUSTON'S TOP TEN
<del>I LOVE LUCY</del>	NOT IN HOUSTON'S TOP TEN
<del>G. E. THEATRE</del>	NOT IN HOUSTON'S TOP TEN
<del>JACK BENNY</del>	NOT IN HOUSTON'S TOP TEN
PRODUCER'S SHOWCASE	
<del>\$64,000 QUESTION</del>	NOT IN HOUSTON'S TOP TEN
<del>DISNEYLAND</del>	NOT IN HOUSTON'S TOP TEN
<del>THE LINE UP</del>	NOT IN HOUSTON'S TOP TEN
PERRY COMO	
<del>I'VE GOT A SECRET</del>	NOT IN HOUSTON'S TOP TEN

\*TV Report — Houston Area, Eight Weeks,  
October 28 — December 22, 1956.

\*\*National TV Nielsen - Ratings, Two Weeks Ending November 24, 1956

W. HARRIS  
President and General Manager

W. MCGREW  
National Sales Manager

WARD PETRY & CO.  
National Representatives



# DIFFERENT!



**LATEST NSI RADIO REPORT\* SHOWS KDKA**  
**... TOPS** in the all important metropolitan area  
**... TOPS** in the 8 county area  
**... TOPS** in the total market area

**GREATER PITTSBURGH PULSE\* CONFIRMS**

Latest Pulse Report shows KDKA the leader in 360 quarter hours a week, Monday-Friday, out of 360 surveyed.

**What's putting KDKA way up there?**

- MUSIC**— that's programmed the way people like it . . . not only *what* they want to hear, but *when* they're in the mood for it, around the clock.
- NEWS**— that's reported while it's happening—fast, prompt, complete on-the-scene coverage . . . from mobile units, beep phones, and wire services.
- SERVICE**—that's all-out . . . including complete weather round-ups, hourly . . . full traffic reports at peak hours . . . where to go . . . what to do . . . Community Bulletin Board . . . lots more selling-service features!

That BIG audience you want to reach is yours for the phoning. To check on availabilities, call Don Trageser, KDKA Sales Manager, EXpress 1-3000, in Pittsburgh. Or A. W. "Bink" Dannenbaum, WBC-V. P. Sales, MUrray Hill 7-0808, in New York.



*In Pittsburgh, no selling campaign is complete without the WBC station—*

**KDKA 1020 Radio**

**WESTINGHOUSE BROADCASTING COMPANY, INC.**

RADIO—BOSTON, WBZ+WBZA PITTSBURGH, KDKA, CLEVELAND, KYW FORT WAYNE, WOWO; CHICAGO, WIND; PORTLAND, KEX

TELEVISION—BOSTON, WBZ-TV; PITTSBURGH, KDKA-TV; CLEVELAND, KYW-TV; SAN FRANCISCO, KPIX

WIND REPRESENTED BY A M RADIO SALES  
 KPIX REPRESENTED BY THE KATZ AGENCY, INC.  
 ALL OTHER WBC STATIONS REPRESENTED BY PETERS, GRIFFIN, WOODWARD, INC.

\*NOVEMBER, 1956



# NEW AND RENEW

## NEW ON TELEVISION NETWORKS

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
Bell Telephone, NY	Ayer, NY	CBS 193	Hemo the Magnificent; W 9-10 pm; 20 Mar only
Bird & Son, East Walpole, Mass	HAGR, Boston	CBS 77	Garry Moore; alt M 10:15-10:30 am; 11 Feb; 26 wks
Greyhound, Chi	Grey, NY	NBC 129	Steve Allen; Su 8-9 pm; 7 Apr-30 June
Liggett & Myers, NY	Mc-E, NY	CBS 134	Hey Jeannie; alt Sa 9:30-10 pm; 16 Feb; 6 wks
Pepsi-Cola, NY	KGE, NY	CBS 214	Cinderella; Su 8-9:30 pm; 31 Mar only
Procter & Gamble, Cin	Burnett, Chi	CBS 157	Phil Silvers; alt Tu 8-8:30 pm; 26 Feb; 52 wks
Quaker Oats, Chi	NLGB, Chi	NBC 82	NBC News; Tu 7:30-7:45 pm; 12 Feb-23 Apr
Shulton, NY	Wesley, NY	CBS 214	Cinderella; Su 8-9:30 pm; 31 Mar only

## RENEWED ON TELEVISION NETWORKS

Corn Products, NY	Miller, NY	NBC 122	Queen For A Day; WF 4:15-4:30 pm; 22 Mar; 52 wks
Revlon, NY	BBDO, NY	CBS 178	\$64,000 Question; Tu 10-10:30 pm; 5 Mar; 52 wks

## BROADCAST INDUSTRY EXECUTIVES

NAME	FORMER AFFILIATION	NEW AFFILIATION
Alfred R. Beckman	ABC Tv, NY, dir stn relations	Same, also vp
Joseph C. Betzer	Vogue Wright Studios, acct devel exec	Cal Dunn Studios, Chi, vp chg sls & creative services
Olga Blohm	Standard Radio Transcription Services, Chi, admin	Same, gen mgr
Paul C. Brines		Truth Publishing Co, Elkhart, Ind, vp
Donald Bruce	WIRE, Indianapolis, news dir	Same, program dir
James H. Burgess	Crosley Broadcasting, nat sls rep-tv stns	WLW-A (tv), Atlanta, sls mgr
George Chamberlain	WQAM, Miami, sls	WTVJ, Miami, acct exec
Robert Cole		KNXT-CTPN, Hy, sls service mgr
Keith B. Collins	KFBK, Sacramento, stn mgr	McClatchy Broadcasting, Sacramento, sls dir
Jay Corrington	KODE, Joplin, Mo, chief announcer	Same, program dir
Frank Crane	Southern California Broadcasters Asso, Hy, pres	KPOP, LA, dir nat sls & merch
Alan B. Cullimore	McCann-Erickson, Toronto, dir tv	Cousens Productions, NY, vp
Edward J. DeGray	ABC Radio, NY, dir stn relations	Same, also vp
Frank Devancy	KFBK, Sacramento, chg sls & service	Same, stn mgr
Frank T. Edwards, Jr.	KBTN, Neosho, Mo, mgr	KODE, Joplin, Mo, radio sls mgr
Ramsey G. Elliott	KMJ, Fresno, program mgr	Same, stn mgr
William Flynn	US Rubber, advtng exec	Ziv Tv, NY, nat sls exec
Wally R. Foxal	KOMO-TV, Seattle	KVAL-TV, Eugene, Ore, sls
Raymond L. Fuld	M-G-M Television, sls exec	Ziv Tv, NY, nat sls exec
Carlos Rivera Gonzalez	Publicidad Badillo, San Juan, Puerto Rico, acct exec	WAPA-TV, San Juan, Puerto Rico, sls Mgr
George Greaves	KRCA, LA, staff exec	KBET, Sacramento, stn mgr
Frances Haughn	KNXT-CTPN, Hy, sls traffic mgr	Same, sls service super
Jean Hendrix	WSB-TV, Atlanta, filmbuyer	Same, asst to stn mgr
George Huntington	TvB, NY, dir sls devel	Same, also asst to pres
Barton C. Isbell, Jr.	Lennen & Newell, NY, media dept	Peters, Griffin, Woodward, Atlanta, radio mgr
Richard Johnson	WSVA-AM-FM-TV, Harrisonburg, Va, promotion & public relations	
William Kobin	CBS, Wash, DC	Same, sls mgr
		Same, general assignment producer—CBS news & public affairs
Robert M. Lethbridge	Weed Television, Chi	Ziv Tv, Chi, nat sls exec
Al Madden	KGO, KGO-TV, SF, acct exec	KXXL, Monterey-Salinas, Cal, gen mgr
George Marr	Delmar Productions, Milwaukee, head	WISN-TV, Milwaukee, sls
Alfred M. Masini	CBS, NY, acct exec-net sls service	Edward Petry, NY, tv sls
Donald McFall		Truth Radio Corp, Elkhart, Ind, vp
Andy Murphy	Quaker Oats, Chi, public relations dir-Pet Foods div	Weed Tv, Chi, sls
Jeff Nagle	KMJ, Fresno, announcer	Same, program mgr
Ed Podolinsky	Household Finance, Chi, regional advtng mgr	Weed Tv, Chi, sls
David Robbins		Walt Framer Productions, NY, head film div
Van Rubenstein	KNXT-CTPN, Hy, sls service	Same, nat sls rep
Robert Rufner	J. A. Hogle, San Diego, sls	KFSD, San Diego, sls
William Sackheim	Screen Gems, NY, producer	Same, dir program devel
Ad Schneider	NBC, NY, exec	Shamrock Pictures, Winter Park, Fla, gen mgr
Edgar C. Shelton, Jr.	US National Security Training Commission, dir	ABC, Wash, DC, asst to vp & dir
H. W. Shepard	California National Productions, NY, dir bus devel	NBC, NY, dir special projects—NBC owned stns
Berry Smith	WAVE-TV, Louisville, Ky, sls	WFIE (tv), Evansville, Ind, gen mgr
Robert L. Stone	WABC-TV, NY, gen mgr	Same, also vp ABC
William Walsh	Underwood Corp, asst convention mgr	Cellomatic, NY, acct super

## ADVERTISING AGENCY PERSONNEL CHANGES

NAME	FORMER AFFILIATION	NEW AFFILIATION
Albert W. Allen	Bryan Houston, NY, vp	Joseph Katz, NY, vp
Elizabeth Crumacker	Allardice-Ridgway, NY, partner	Kenyon & Eckhardt, NY, staff publicist
Norman L. Drynan	F. H. Hayhurst, Toronto, vp & senior acct exec	Same, also member board
Norman M. Finke	Scripture Press, controller	Aubrey, Finlay, Marley & Hodgson, Chi, bus mgr
Siler Freeman	Crowell-Collier, NY, industrial ed	Kudner, Detroit, public relations
John Hackett	Katz, Baltimore, media buyer	Knox Reeves, Minneapolis, timebuyer
Fred Kaplan	Dan B. Miner, LA, art dir	Same, also member board
Albert Kornfeld	House & Garden, NY, editor in chief	Lewin, Williams & Saylor, NY, vp & member plans board
John B. Leupold	F. H. Hayhurst, Montreal, vp & office mgr	Same, also member board
Andre Luotto	Andre Luotto Productions, NY, pres & gen mgr	Emil Mogul, NY, dir foreign lang dept
James MacPherson	Warwick & Legler, NY, acct exec	Calkins & Holden, NY, acct exec
Eric McGregor		E. W. Reynolds, Toronto, asst acct exec
Curtiss Melby	Pillsbury Mills, mktng & advtng—refrigerated foods div	Knox Reeves, Minneapolis, acct exec
Gene Miller		Potts-Woodbury, Kansas City, Mo, r-tv writer
John J. Mulligan	Mumm, Mullay & Nichols, NY, office super	Robert Otto, NY, acct exec
Mildred North		E. W. Reynolds, Montreal, space & timebuyer
Al B. Pote		Charles H. Garland, Phoenix, acct exec
Richard G. Pratt	Charles W. Hoyt, NY, vp	Same, also a director
James R. Roberts	Charles W. Hoyt, NY, sec	Same, also vp
William Salkind	Kenyon & Eckhardt, NY, asst acct research super	Same, super experimental research
Angus Simpson		E. W. Reynolds, Montreal, prod mgr
Sherman Slade	Dan B. Miner, LA, acct super	Same, also member board
Esty Stowell	Benton & Bowles, NY, exec vp	Ogilvy, Benson & Mather, NY, exec vp
Ferdinand C. Teubner	Patterson Productions, Phila, vp	American Asso of Advtng Agencies, NY, exec staff
Jean M. Tougas	E. W. Reynolds, Montreal, acct exec	Same, dir French services
Richard R. Uhl	Sullivan, Stauffer, Colwell & Bayles, NY, r-tv dept	Same, also vp
Thomas F. Viotor	Sullivan, Stauffer, Colwell & Bayles, NY, r-tv dept	Same, also vp
Andrew N. Vladimir	WAPA-TV, San Juan, Puerto Rico, sls mgr	Gotham-Vladimir Advertising, Puerto Rico, vp & gen mgr
Robert J. Ward	California Advertising Agency, acct exec	Compton, LA, acct exec
James H. West	H. W. Kastor, Chi, r-tv dir	Same, vp chg r-tv
Eugene F. Whelan	Sullivan, Stauffer, Colwell & Bayles, NY, r-tv dept	Same, also vp

## SPONSOR PERSONNEL CHANGES

NAME	FORMER AFFILIATION	NEW AFFILIATION
Hugh R. Conklin	General Foods, nat sls mgr—Post Cereals div	Lever Bros, gen sls mgr—Lever div
Laurence Dunn	Grove Laboratories, mgr grocery & variety store sls div	Same, also asst to mktng vp
Daniel T. McFadden	American Can Co, asst to gen sls mgr	Same, gen sls mgr—beverage container div
Hollice H. Sims	Continental Baking Co, regional mgr—Hall Baking div	Same, asst to pres
Max C. Sisk	Grove Laboratories, asst sls mgr	Same, sls mgr
Raymond F. Underwood	Lever Bros, gen sls mgr—Lever div	Same, dir sls devel

## STATION CHANGES

KABQ, Albuquerque, has appointed National Time Sales east & mid-west reps  
 KABQ, Albuquerque, will join National Spanish Language Net, effective 1 Apr  
 KCKN, Kansas City, Kan, has appointed Litman-Stevens & Margolin as agency  
 KOVR-TV, Stockton, Cal, is now an affiliate of ABC Tv Net  
 KPOO, SF, is now KSAY  
 KSAY, SF, has appointed John E. Pearson natl reps  
 KWC, Stockton, Cal, is now an affiliate of Don Lee Net  
 Lobster Net, Me, is represented in NY by Richard O'Connell  
 Lobster Net, Me, is represented in Boston by Harry Wheeler  
 Lobster Net, Me, is represented in Chicago by Hal Holman  
 WCOU, Lewiston, Me, is now a member of the Lobster Net

WFAU, Augusta, Me, is now a member of the Lobster Net  
 WFST, Caribou-Presque Isle, is now a member of the Lobster Net  
 WGHM, Waterville-Skowhegan, Me, is now a member of the Lobster Net  
 WGUY, Bangor, Me, is now a member of the Lobster Net  
 WINZ, Miami, is now represented by Petry  
 WKJC, WKJC-TV, Fort Wayne, Ind, have been purchased by Truth Publishing Co  
 WLAM, Lewiston, Me, continues to be represented by Everett-McKinney  
 WLOB, Portland, Me, has begun broadcast operations  
 WLOB, Portland, Me, is now a member of the Lobster Net  
 WPTV, West Palm Beach, has appointed Blair Tv Associates natl reps  
 WRUM, Rumford, Me, is now a member of the Lobster Net  
 WSOC-TV, Charlotte, N. C., will become an NBC affiliate around 1 May

## NEW FIRMS, NEW OFFICES (Change of address)

Deitenbeck Advertising, Orlando, Fla, is new agency with offices at 169 E Church St  
 Shamus Culhane Productions, LA, is now located at 6226 Yucca St, Hollywood  
 UPA Pictures has opened Chi sales office located at 360 N Michigan Ave  
 Wagner-Smith Associates, NY, has become Roy V. Smith, Associates

Westinghouse Broadcasting Co's midwest sales office, Chi, is now located at 2818 Prudential Plaza  
 W-CAR, Detroit, will have new location in Detroit's Masonic Temple, effective late in Feb  
 WSTV, Inc and The Friendly Group have opened new national sales office at 487 Park Ave, NY



# 4 States Coverage Tied into One Big Market



- **COVERAGE IN 32 COUNTIES**  
In Texas-Arkansas-Oklahoma-Louisiana (NCS #2)
- **OVER 100,000 TV HOMES**  
88,450 TV Homes (NCS #2) (plus Projected increase) not including Home County of any other TV Station
- **ENTHUSIASTIC ADVERTISER ACCEPTANCE**  
Illustrated by 250 Hours Sponsored Network Programs Monthly

by the only sales  
influence which  
unites the great  
resources and  
buying power  
of over 600,000  
people . . .

## KCMC-TV

CHANNEL 6

TEXARKANA - TEXAS, ARKANSAS

MAXIMUM POWER 100,000 WATTS

Walter M. Windsor  
General Manager

Richard M. Peters  
Commercial Manager

Represented by Venard, Rintoul and  
McConnell, Inc.

(engaged in industry,  
commerce, agriculture,  
oil production in the most  
diversified and growing  
area in the country.)



INTERCONNECTED

TRANSMITTING  
NETWORK  
COLOR



LOWEST COST PER THOUSAND IN COLUMBUS

lowest  
cost-per-thousand  
in Columbus

WV KO

cost per thousand is  
44% lower than its  
closest rival.

WV KO

delivers 5.1 average  
between 8 and 5. No  
ratings below 4.4  
Pulse: Sept.-Oct. '56

WV KO

covers what counts!  
800,000 people in half  
millivolt contour.  
550,000 of them are  
in Franklin County . . .  
the home county.

WV KO

Columbus, Ohio  
the station with  
a personality.

Use the slide-rule  
and call Forjoe

National and regional spot buys  
in work now or recently completed

## SPOT BUYS

### TV BUYS

**TREND OF THE WEEK:** Advertisers are enlarging the scope of their advertising to include a general audience. Apparently, some feel that advertising strictly geared to the housewife is too specialized to produce maximum sales results. Much recent research indicated that the trend towards suburban living throughout the country has made the man a more important factor in the sale than previously because he now usually accompanies his wife to the market on weekends. Note below National Biscuit Co.'s 18 week campaign in the Midwest during afternoon and evening hours.

**Sterling Drug Co.,** New York, is buying in 22 markets nationally for its Haley's M.O., a laxative; it will be a 13-week campaign. Most announcements will be minutes, with an average of three to four per week per market in daytime hours. The film commercials are for a women's audience. Buying is completed. Buyer: Bob Bruno. Agency: Dancer-Fitzgerald-Sample, New York.

**Economic Labs, Inc.,** St. Paul, is buying in Los Angeles and San Francisco and 14 additional markets in the Midwest and West for its Soil-Off product, a detergent. The campaign will start 4 March in Los Angeles and San Francisco for a period of 10 weeks: late April and early March for the other markets. Average number of announcements per market per week will be 10. The 20-second film commercials and the one-minute live announcements will be slotted mostly in daytime hours for housewife impressions. Buying has not begun with the exception of the two above mentioned cities which have been completed. Buyer: Edna Cathcart. Agency: J. M. Mathes, New York.

**Block Drug Corp.,** Jersey City, is planning a test campaign in four to six scattered markets to sell Denture Grip. One-minute announcements are being bought in late evening hours for its film commercials. Buying has not begun. Buyer: Herbert Lieberman. Agency: Grey Advertising, New York.

**Duffy-Mott, Inc.,** New York, for its apple sauce and juice, is entering a number of markets beginning 25 February for 13 weeks. This is the second half of the campaign which was initiated last fall. I.D.'s and chain breaks will be used during both daytime and nighttime hours. The campaign is slanted to a family audience. Buying is completed. Buyer: Russel Young. Agency: Young & Rubicam, New York.

**National Biscuit Co.,** New York, is buying time in 26 markets in the Midwest for an 18-week campaign to promote 100% Bran. One-minute film commercials are aimed at a general audience. The  
(Please turn to page 69)



# The Highest Rating EVER Made on a Feature Film!

## WOW-TV

Registers 50.5 Trendex-

95% Audience Share

with MGM FILM —

"30 Seconds

Over Tokyo"!

(10:30 p.m. Wednesday, Jan. 2)

**WOW-TV DOMINATES**

Feature Film Viewing  
in OMAHA

**WITH THESE FOUR**  
Outstanding Film Libraries!

**Associated  
Artists**

**20th Century  
Fox**

**M-G-M**

**Columbia**

**WOW-TV** *Channel 6* *Omaha*

FRANK P. FOGARTY, Vice President and General Manager  
FRED EBENER, Commercial Manager

A  
*Meredith*  
Station

IN OMAHA	it's	WOW	and	WOW-TV	represented by BLAIR-TV, Inc.
IN SYRACUSE	it's	WHEN	and	WHEN-TV	represented by The KATZ Agency
IN PHOENIX	it's	KPHO	and	KPHO-TV	represented by The KATZ Agency
IN KANSAS CITY	it's	KCMO	and	KCMO-TV	represented by The KATZ Agency

Meredith Stations are affiliated with Better Homes and Gardens and Successful Farming Magazines



the new self-liquidating  
**S-E** silver dollar plan for boosting power!

**25-KW AMPLIFIER**  
(low or high band)







**WATTS...**

There are a number of VHF-TV stations for whom the S-E Silver Dollar Plan represents a practical way to add profitable revenue. Through the addition of a 25-kilowatt S-E "Add-A-Unit" Amplifier—these stations can now add signal strength and viewers . . . to obtain more profitable time charges. The cost of the amplifier is only \$25,000 . . . half the cost of previous models of this type . . . an achievement made possible by new manufacturing techniques which have substantially reduced production time. Expansion can be made without disposing of or replacing your present equipment. Let us show you . . . with facts and figures based on your station's present and potential signal coverage . . . how The S-E Silver Dollar Plan can add profitable new income which pays for your station's expansion. Write at once to William Zillger, Vice President, Standard Electronics Corporation, 285-289 Emmett Street, Newark 5, New Jersey.

**standard electronics corporation**

A SUBSIDIARY OF DYNAMICS CORPORATION OF AMERICA, INC.



## Right from the horse's

To make sure you say what you mean . . . mean what you say!—put your message on film . . . check and recheck it with real live audiences before it's finally aired. Then there'll be no "fluffs"—no fault to find with what's said and done.

Furthermore, you schedule to best advantage, save time and money—when you use EASTMAN FILM. For complete information write to Motion Picture Film Department, EASTMAN KODAK COMPANY, Rochester 4, N. Y.

Be sure to FILM IN COLOR . . . you'll be glad you did



schedule encompasses mostly afternoon hours and evening, with an average of four announcements in each market per week. Buying has been completed. Buyer: Bob Innes. Agency: Kenyon & Eckhardt, New York.

## **RADIO BUYS**

**TREND OF THE WEEK:** More and more advertisers find that radio is the only medium that can comprehensively reach the market when the product is sold to a specialized group and/or unusual living patterns exist. Note below Noxzema Chemical Co.'s radio advertising in seven Florida cities. Potential consumers are most likely to be tourists who do not have tv sets available to them; moreover seasonal aspects reduce general tv watching and increase radio listening because it follows the audience out-of-doors.

**Noxzema Chemical Co.,** Baltimore, is testing its new sun tan lotion "High Noon" for 10 weeks beginning 11 March in seven Florida cities, including Miami. One-minute c.t.'s will be aired at various hours with a general audience in mind. Pattern: 10 announcements in each market per week. Buyer: Vera Brennan. Agency: SSCB, New York.

**Lever Bros.,** New York, is buying time to broadcast Lifebuoy announcements in 90 to 100 markets. Campaign will run from 13 to 30 weeks, depending upon the market. E.t.'s will be one-minute length. Buying has not been completed for 11 March kick-off. Buyer: Vera Brennan. Agency: SSCB, New York.

**Drug Research Corp.,** New York, is testing its new product Regimen in Columbus, Ohio, for an indefinite period. The weight reducer will undergo a heavy saturation campaign during daytime and nighttime segments. Commercials will be live and mostly minutes. Buying is completed. Buyer: Jack Peters. Agency: Kastor, Farrell, Chesley & Clifford, New York.

**Lever Bros.,** New York, is buying in approximately 85 markets for Silverdust. Most of the markets are in the Eastern half of the country. Plan is for 7 to 20 announcements in each market per week. One minute c.t.'s vary in theme, from jingle to straight copy. Buying is completed. Buyer: Ira Gonsier. Agency: SSCB, New York.

## **RADIO & TV BUYS**

**TREND OF THE WEEK:** Longer tests to measure media, and the saleability of a product, are being conducted so that conditions are more representative of a normal market. In the past, tests have often been too short and when a campaign was rolling later, it was found the research wasn't valid. Note below that Lever Bros. did not extend its advertising for Hum until after it had been tested for five months in one city.

**Lever Bros.,** New York, is extending its test for Hum, a new liquid detergent. Product has been promoted in the Columbus, Ohio, market for the last five months. Now, the plan is to advertise it in scattered markets nationally. Buying has not been completed. Buyer: Jack Canning. Agency: SSCB, New York.

# mouth!

**East Coast Division**  
342 Madison Ave.  
New York 17, N. Y.

**Midwest Division**  
130 East Randolph Drive  
Chicago 1, Ill.

**West Coast Division**  
6706 Santa Monica Blvd.  
Hollywood 38, Calif.

**or W. J. GERMAN, Inc.**  
Agents for the sale and  
distribution of Eastman  
Professional Motion Picture Films,  
Fort Lee, N. J.; Chicago, Ill.;  
Hollywood, Calif.



1. Highest antenna in South Carolina  
Highest above sea level (2209 feet)  
Highest above average terrain (1182 feet)

2. CBS for Spartanburg-Greenville area  
Nation's 50th\* Market  
\*CBS report to FCC Dec. 1955

3. Top network shows, films and local programs

4. Center of the progressive Industrial Piedmont

5. 2-billion market  
286,765 TV homes  
200,000 unduplicated CBS

6. No adjacent channel interference

7. Active promotion



**Geo. P. Hollingbery**  
National Representatives

**SPARTAN RADIOCASTING COMPANY**  
SPARTANBURG  
S. C.  
WALTER BROWN  
President



## News and Idea WRAP-UP

### AGENCIES

Sherwood Dodge has been named national marketing director of Foote, Cone & Belding.

Previously v.p. and general manager of the New York office, Dodge will coordinate marketing plans and services in all FCB offices.

The merchandising department under v.p. Everett F. Braden will function as a separate entity. Dodge's new post is an innovation for the agency.

Here are some reasons why advertising is essential to "our dynamic way of life" as outlined by Thomas D'Arcy Brophy, chairman, Kenyon & Eckhardt, and chairman of Advertising Week:

- Advertising increases company security.
- Advertising makes jobs.
- Advertising reduces selling costs.
- Advertising increases company profits.
- Advertising speeds up consumption (needed by "our enormous and growing productivity.")

Brophy sees the general integration between merchandising, promotion and research as "The pattern of the new advertising to meet the challenge of the marketing future."

The Ettinger Co. will merge with Communications Counselors, Inc., public relations affiliate of McCann-Erickson. The merger becomes effective 1 March. Under the new set-up Margaret Ettinger will be vice president and manager of the Hollywood arm of Communications Counselors.

**New agency appointments:** Doyle, Dane, Bernbach for CBS Radio's consumer advertising . . . W. B. Doner, Baltimore, for the Phillips Packing Co. as of 1 March. Radio and newspaper advertising will be used for Phillips' soups, canned vegetables and

processed foods . . . Blaine-Thompson for the P. J. Ritter Co., effective 1 April. Ritter ad plans call for regional and seasonal promotion with main emphasis on Ritter's Ketchup, McIlhenny Tobasco and Farm-Style Relish. Spot radio will be among media used. . . . Compton for G.H.P. Cigar Co. on El Producto, La Palina and Lovera Cigars. G.H.P. is an independent division of Consolidated Cigar

### ADVERTISERS

Here's a unique and constructive idea from MFA Mutual Insurance Co.

The insurance firm is throwing a sponsor-station party on 24 February.

Attending will be representatives of MFA units that sponsor 43 programs in 31 markets along with station managers and show personalities. Over 100 guests are expected and MFA's director of advertising, W. Judd Wyatt says: "We think we'll all learn something from each other." (See Sponsor, 3 October 1955, for MFA story "Farm Radio Helps Up Insurance Sales 27.5%".)

**Re-dedication to the "Truth in Advertising" crusade** founded 50 years ago by Samuel Candler Dobbs, former president of Coca-Cola, was a highlight of Atlanta Advertising Club's observance of National Advertising Week.

William E. Robinson, present Coca-Cola president, told members that advertising is "the tireless and persistent generator of dynamism in the American economy—for better goods at low prices." Robinson then went on to call for the resumption of the crusade for truth and integrity in advertising. "While examples of dishonest insinuation and innuendo are not multitudinous," he added, "we should seek them out and bring to bear all the influence we can to eliminate them. Ad-



vertising cannot afford to have any rotten apples in the barrel."

**On the automotive front:** Dealer meetings are now being held in Detroit and around the country.

At these get-togethers new factory advertising plans for replacing the old co-op systems are being explained by the Big Three (G. M., Chrysler, Ford) to the dealers. (See "Spot Gets a New Deal in Detroit," page 31.)

## NETWORKS

For the first time two ABC TV shows have hit in the Trendex top 10. See the February 1957 report.

New to the list is *Wyatt Earp*, (in the number three spot), while *Disneyland* (in ninth position) makes up the other half of the ABC duet.

Only one NBC TV program placed. *Perry Como* shows up as number five.

There's an interesting slant (re network thinking) in connection with NBC TV's new midday shows

The network is pointing up the fact that the programs, *Close-Up* and *Club 60*, will replace 31-1 4 hours of feature film shows each week on the seven o&o station nucleus carrying the duo.

Originally the programs were offered only to the o&o's, but now both are available to all interconnected affiliates. Cost set up is unusual too.

On stations—other than the o&o's—sponsor's price will be that of affiliate's rate card it is understood. If sustaining, there will be no cost to carrying the show.

Special prices have been set up on the o&o stations ranging from \$425 on WRCA-TV, New York, to \$40 on WBUF, Buffalo. (These prices are for one time per week. Rate protection is 30 days, except for WCAU-TV, Philadelphia which has six-months protection.)

Radio as a supplement to tv was theme of Don Durgin's remarks during the panel discussion on "Why the Boom in Radio" at a recent meeting of the AWRT.

The vice president in charge of the ABC Radio Network said, "While the basic franchise for the large advertiser is typically in television, network radio for approximately 10% additional

# FIRST in the MARKET



# WTAC

## RADIO

# DOMINATES!

## FLINT, MICHIGAN

1<sup>st</sup>

All day average 38.3 —

Nearest competitor 15.8 (Hooper)

In every quarter-hour,

6 A.M. — 6 P.M. (Pulse)

In twenty of twenty-two half-hours,

7 A.M. — 6 P.M. (Hooper)

## STATION

## RATINGS

# FOUNDERS CORPORATION

One of the Founders' group of stations, including KPOA, Honolulu, and the Inter-Island Network; WFBL, Syracuse, New York; and KTVR, Channel 2, Denver, Colorado.

# SPONSOR'S FIRST 10 YEARS

## NOTHING

Every year for a full decade SPONSOR has gone up in advertising pages

advertising pages.

**57**  
1946

**289**  
1947

**682**  
1948

**889**  
1949

**951**  
1950

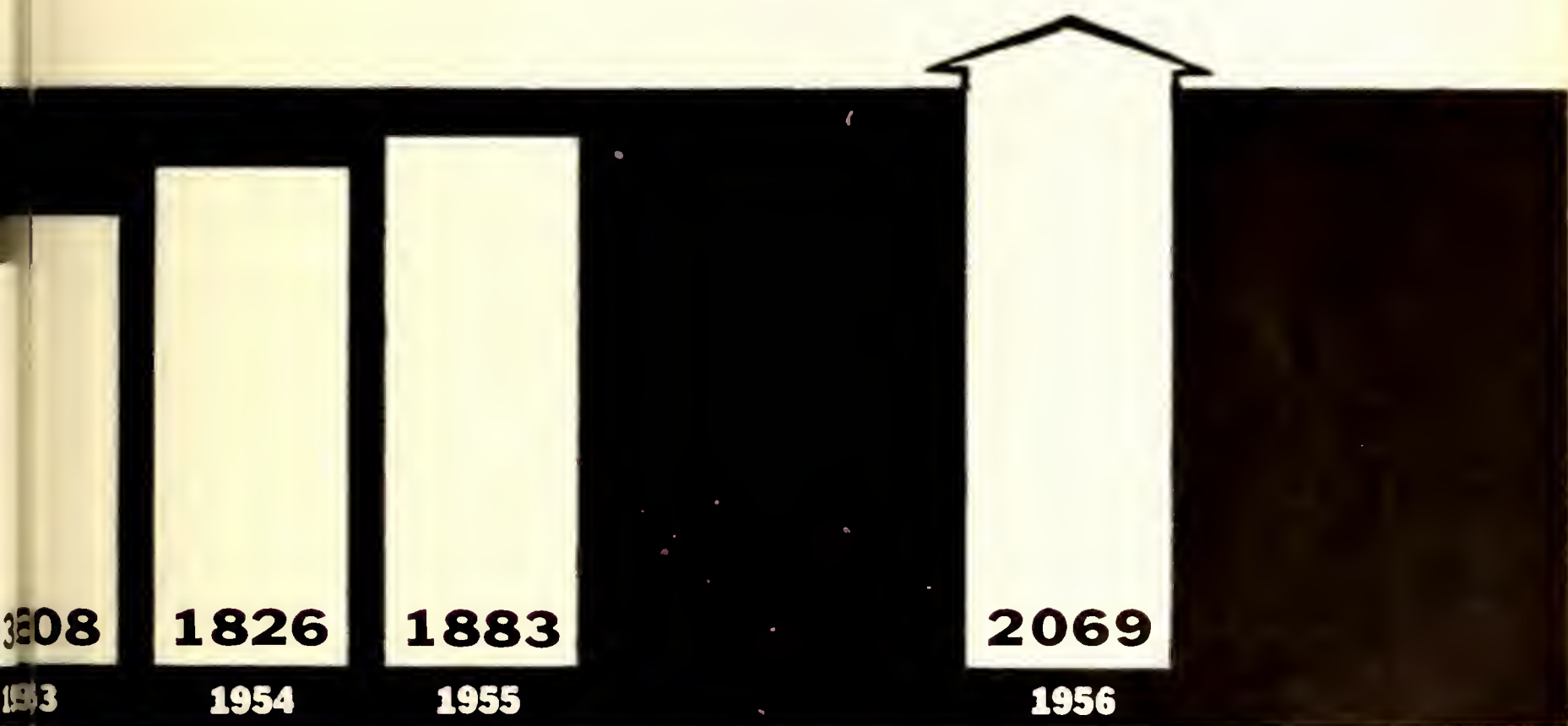
**1251**  
1951

**1357**  
1952

**10 years ago SPONSOR** appeared on the broadcast scene with a sparkling new concept — a *use* magazine beamed 100% for air-minded agencies and advertisers. In the decade recently completed its impact has been fully felt and its concept fully tested. Nothing speaks louder than results, and the ladder of uninterrupted growth shown on these pages underscores SPONSOR's progress



# UP



In its second decade, SPONSOR has gone weekly with a remarkable new format. It combines the *use* article concept for which SPONSOR is noted with a *use* newsletter of essential tv radio reading for busy executives. Thus an important dimension is added to broadcast trade publication service—and more decision-makers are better informed on air advertising than ever before. Today seven out of every ten copies of SPONSOR go to air-minded agencies and clients.

The Weekly Magazine TV / Radio Advertisers Use



ON YOUR  
DESK  
EVERY  
FRIDAY

**Contract  
Advertisers  
Are Protected  
At Present  
Low Rates  
Throughout 1957**

(rate increase 1 May 1957)

cost typically increases the monthly net unduplicated homes reached by 30%."

Durgin also stated that he felt radio station managers recognized the fact that if the music-news format was universally adopted, its "sameness in sound" would be of great harm to the medium.

CBS TV's new Operations Information Center has been set up to act as a "clearing house" for all production services, materials and facilities . . . NBC TV has added \$3 million in

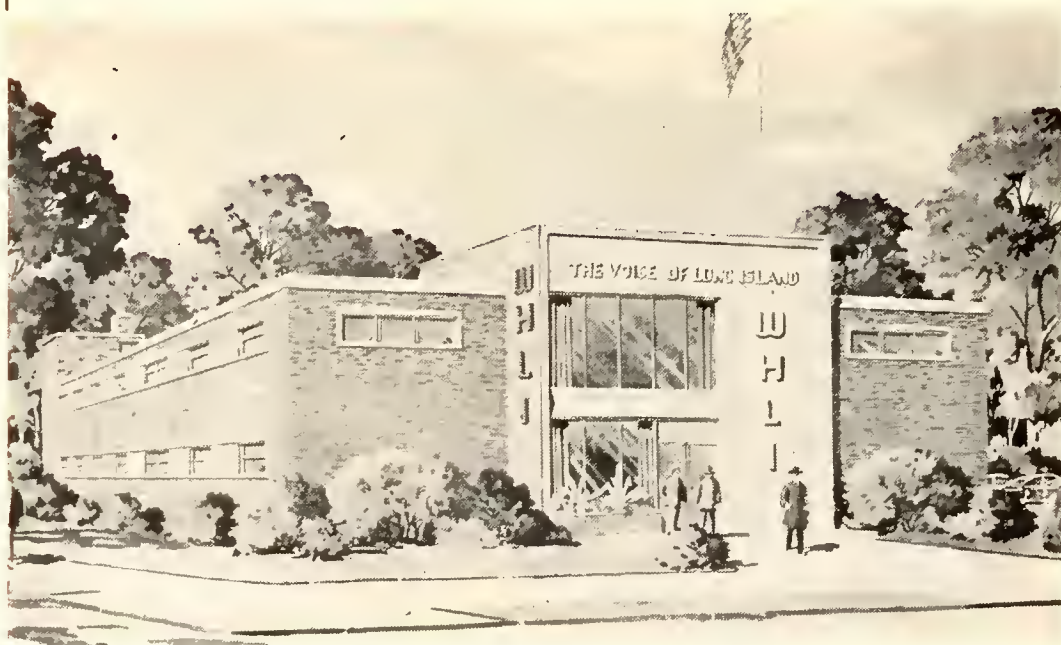
gross billings on two of its daytime shows, *Queen for a Day* and *Tic Tac Dough*. Sponsors *Queen* include Minnesota Mining and Manufacturing and Standard Brands (an additional segment added to present schedule). Riding with the new quiz (*Tic Tac Dough*) are Minnesota Mining and Manufacturing, Corn Products, and Mentholatum.

Giraud "Jerry" Chester has quit NBC TV as general program executive in charge of daytime shows to join Sylvester "Pat" Weaver in forming a new tv enterprise . . . Kleenex's new giant billboard, which recently made

its debut on Broadway, got extra ad mileage by having the light-up ceremonies beamed coast-to-coast via NBC TV's *Tonight*. Paul Gilbert Associates worked out the details for the sign's super coming-out party.

The Community Broadcasters Association's survey of 900 250-watt Class IV radio stations concludes that one out of every 11 stations in this class is "unable to reach homes which now have no local radio service at all." The CBA conducted the survey in connection with its effort to get the FCC to grant an across-the-board one kilowatt power increase to the over 900 Class IV 250 watters.

## RADIO SHOWPLACE OF LONG ISLAND



FORMAL OPENING—FEBRUARY 26, 1957

**WHLI** "THE VOICE OF LONG ISLAND" proudly announces the opening of the newest and most modern radio broadcasting facilities!

- Newest and most modern radio equipment
- Best equipped radio broadcast studios and facilities
- Largest and most complete record library
- A large, trained, experienced staff of 42

NOW . . . better than ever . . . able to serve the needs of Long Island with programs that have dominated Long Island listening for nearly ten years.

**WHLI**

AM 1100  
FM 98.3

HEMPSTEAD  
LONG ISLAND, N. Y.

the voice of  
Long Island

PAUL GODOFSKY, PRES. AND GEN. MGR.  
JOSEPH A. LENN, EXEC. V. P. SALES  
Represented by GILL-PERNA

## TV STATIONS

Westinghouse Broadcasting is finalizing arrangements for its three-day conference on local public service programming to be held 27 February through 1 March.

Among the principal speakers will be Joseph N. Welch, Boston lawyer who served as Army counsel during the Army-McCarthy hearings, and FCC chairman, George McConaughy.

WBC is sponsoring the conference which will be attended by representatives from around 100 radio and tv stations.

As a reminder of the conference Westinghouse is sending a reproduction of The Bill of Rights to broadcasters throughout the country.

Blackburn-Hamilton Co. has been dissolved. The partners of the 10-year old broadcast brokerage firm have separated to form independent companies.

Ray V. Hamilton has already set up a new organization, Hamilton, Stubblefield Twining & Assoc. James W. Blackburn is due to announce his future plans shortly.

**TV applications:** Between 11 February and 16 February, four construction permits have been granted and one new station took to the air.

New station on the air is KBAS-TV, Ephrata, Wash., Channel 43, tower 656 feet above average terrain, owned by Basin TV Co.

Construction permits went to West Central Broadcasting Co. for Channel



# You're in Good Company

## ON WGN-RADIO, CHICAGO



From "A" for Anacin to  
"W" for Winston....

**TOP-DRAWER Grocery Store Product  
advertisers are buying WGN-Radio!**

**FOR THE RECORD:** Anacin • Arid • Bayer's Aspirin • Beechnut Gum • B. C. Headache Powders • Ben Bay, Pacquin Hand Cream • Birds Eye Fish • Blue Bonnet Margarine • Coca Cola • Coco Wheats • Colgate's Vel, Chapstick, Chapans • Del Monte Pineapple-Grapefruit Juice • Fels Soap • Fox Deluxe Foods • Franco-American Spaghetti • Frigidmeats

Products • General Foods Instant Postum • Golden Mix Pancake Mix • Heinz Campside Beans • Herbox Bouillion Cubes • Westchester Chicken • Herschel California Fruit Products • Hills Brothers Coffee • Hit Parade Cigarettes • Joan of Arc Pork and Beans • Kent Cigarettes • LaFrance Blueing • Listerine Antiseptic • Lite Soap • Marlboro Cigarettes • Milk Foundation,

Inc. • Old Manse Syrup • Oregon Washington Pears • Pall Mall Cigarettes • Pepsi Cola • Pepsodent • Quick Home Permanent • Ralston Wheat Chex, Rice Chex • Salerno-Megowen Biscuits • Sleep Eze • Smith Bros. Cough Drops • Spry • Stewart's Private Blend Coffee • Winston Cigarettes • and many more!



**Yes, Top-Drawer Advertisers are buying WGN-Radio**

Join the nation's smartest time buyers who confidently select WGN-Radio to sell millions of dollars worth of goods for top-drawer clients.

1957 promises exciting new programming to make WGN-Radio's policy of high quality at low cost even more attractive to you.

## **WGN-RADIO 720 ON THE DIAL**

The Chicago Tribune Station, Owned and Operated by WGN, Inc.

Midwest Office  
441 N. Michigan Ave.  
Chicago 11

Eastern Advertising Office  
220 E. 42nd Street  
New York 17

Also represented by  
Edward Petry  
& Company, Inc

35, LaSalle, Ill., permit allows 15.1 kw visual; to Mid Illinois Tv Co. for Channel 69, Pekin, Ill., permit allows 20 kw visual; to Helena Tv, Inc. for Channel 10, Helena, Mont., permit allows .415 kw visual; and to Peoples' Forum of the Air for Channel 12, Helena, Mont., permit allows .257 kw visual.

A tv set will be placed in the cornerstone of KETV, Omaha, along with prophecies of the future by leaders of government, broadcast-

ing and business in special ceremonies on 26 February.

Among those contributing to the time capsule are: Walt Disney, Attorney General Brownell, Thomas J. Watson, Jr., Capt. Eddie Rickenbacker, Gen. David Sarnoff, W. R. G. Baker;

ABC's John Daly, Secy. of the Interior Seaton, Charles Kettering, Postmaster General Summerfield, Secy. of Commerce Weeks, Gen. Carlos Romulo, FCC Chairman George C. McConnaughey, J. Edgar Hoover, T. A. M. Craven, Henry Luce;

Norman R. Glenn, Sol Taishoff.

Frederic R. Gamble, Arthur H. "Red" Motley, Robert A. Whitney, Paul B. West;

NARTB president Harold E. Fellows, NARTB chairman of tv board of directors Campbell Arnoux, television Bureau of Advertising chairman W. D. Rogers and others.

Lawrence H. Rogers, II, president and general manager of WSAZ AM-TV, Huntington, W. Va., has received the Distinguished Service Award of the Huntington Junior Chamber of Commerce. . . . Allen Woodall, president of WDAK, and general manager of WDAK-TV, Columbus, Ga., has been appointed to the Board of Regents of the University of Georgia system. He is the first Georgia broadcaster to serve in this post.

## RADIO STATIONS

WING, Dayton, has elected to reverse the trend in local promotion.

The station's running ads in the Dayton newspapers touting the fact that it's a network affiliate (ABC).

WING in the ad describes itself as "one of Dayton's great network stations" and lists what it considers the meaning of a network station in terms of programing service to the listener.

Tap Value Week, the broadcaster-supermarket promotion running successfully in Los Angeles, San Francisco, San Diego and Las Vegas, is being introduced to the Fresno market via KBIF.

Here's the way the promotion will work:

- In-store merchandising with all KBIF grocery product advertisers featured in banners, wire-hangers, shelf markers, windows, product stacks, etc.
- Insertions in newspaper ads by six key chain stores.
- Bottle-hangers plugging the station and its food clients which will be distributed monthly to home consumers by a leading milk company (Golden State).

KXO, El Centro, Calif., has just concluded its month-long 30th Anniversary celebrations. . . . Richard W. Chapin, general manager of KFOR,

**TENNESSEE'S**

**2nd** 

**MARKET**

**KNOXVILLE**

**IS COVERED BY**

**WBIR-TV**  
**CHANNEL 10**

316,000 watts covering more than 50 prosperous counties in Tenn., Ky. and N. C. One of the Nation's most powerful stations.

Call Your **KATZ MAN**  
For Availabilities

\*

Metropolitan  
Area Rank  
**MEMPHIS**  
**KNOXVILLE**  
**NASHVILLE**  
**CHATTANOOGA**

**CBS**

**"the TREND'S to TEN  
in TENNESSEE"**



# WBAY



GREEN BAY



GIVES PERSONAL SERVICE TO  
the Land of Milk & <sup>M</sup>Honey\*!



\*SMALL CITIES & BIG FARMS...A MILLION FOLKS

Lincoln, Nebr., has received the Lincoln Junior Chamber of Commerce distinguished service award as the outstanding young man of 1956.

## ASSOCIATIONS

A \$500,000 fund and a commission to investigate the problems of radio-TV broadcast coverage of court trials were suggested by both speakers at the recent RTES sponsored debate on the American Bar Association's Canon 35.

The hot controversy that surrounds Canon 35 (the ruling against broad-

casts in courtrooms was boiled down to two basic opposite views:

1. The broadcasts would interfere with due process of the law—stand taken by Morris Ernst, leading legal authority.

2. To prohibit court broadcasts interferes with freedom of the press and freedom of speech—position put forth by Judge Justin Miller, former NARTB general counsel.

(See page 41 for highlights of the debate.)

NATREFD is seeking data on what its members did to support National Farm

Broadcasting Day (2 February). Questionnaires are being sent to all active members along with requests for "Proclamations," news stories and similar material on NFBD.

Jack Jackson, chairman of National Farm Broadcasting Day, reports that, "all indications are that National Farm Broadcasting Day was a tremendous success."

## FILM

CBS TV Film Sales is making a determined effort to extricate itself from the chaotic pricing habits of the syndicated film industry.

Salesmen at its annual sales clinic in New York on 18, 19, and 20 February were given details of the firm's new pricing policy by General Sales Manager Thomas Moore.

The plan embraces a fixed rate for each market based on that market's percentage of the potential sales for each film series (if sold in all tv markets). The market percentage is based, roughly, on the ratio of the tv sets in the market to the total in the U.S.; it is understood. Potential sales are calculated by adding a profit figure to sales, overhead and production expenses.

Though this pricing method is, in theory, the ideal toward which all film distributors aim and, to some extent, practice, CBS Film now expects its salesmen to stick to it, no matter what.

The film distributor has also formalized a discount system for stations which buy strip programs or groups of shows.

The fact there are more ways to sell tv film than you can shake a stick at (see story above) is well illustrated by one of the latest film deals.

Principals involved are Seaboard Drug Co. and King-Shore Films, Ltd., which have joined in a sales merger involving *Errol Flynn Theatre*. The show will be presented in behalf of "Meridin," an anti-arthritis drug, in 150 markets beginning 1 March.

The deal provides that King-Shore will participate in the profits of sales of the drug. The transaction involves a 52-week buy and a reported \$4 million in time and talent.

Trade sources noted a resemblance between the Seaboard-King-Shore deal and Matty Fox's deal with International

**FULL POWER!**

Coming Soon On **KTVH**  
... **316,000 watts**

Watch for new power soon on KTVH—to reach *and sell* Wichita and 14 other major buying areas! You'll get more "sell" in your message on KTVH—with exclusive CBS-TV on *Full Power*. To sell in Kansas...buy KTVH. See your H-R Man today!

**KTVH KANSAS**

CHANNEL 12  
CBS - BASIC  
Howard O. Peterson, General Manager  
Represented Nationally by  
H-R Television, Inc.



# Uranium Mine In The South!

By Harold Walker



Are you entertaining the notion of investing in the stock of some Uranium Mine? Well, of course, there's always the wistful possibility that you might hit lucrative traces. But, it's smarter to take the realistic view. So, give considered thought to investing in a sound business proposition, which has the profit potential of a uranium mine—the untapped resources of the Negro market in the South, staked primarily by the Negro radio station, WDIA.

## Concentrated Coverage

WDIA hits pay-dirt on top national accounts, for this top regional outlet hits a vast market, which mass media miss entirely. Within Memphis and adjacent trading zones, there is one of the heaviest concentrations of Negro population, percentage-wise, in the United States. Almost one-tenth of all Negroes in the country reside in the Memphis area.

With its 50,000 watts, WDIA covers, and makes contact with a total of 1,237,686 Negro consumers. Due to the low readership count, the only way to reach this concentrated group is by air media. According to recent survey, TV ownership in Negro homes adds up to a negligible percentage. Obviously, then, radio is the medium for penetration—and, WDIA, a powerhouse of pressure, is the most effective regional station for merchandising national products!

## Financial Status

Due to an unprecedented payroll, from lately developed industry, the financial status of the Memphis Negro is at an all-time high. The per capita income, relative to white, exceeds that

of the Negro in any other major city of the nation. It is approximately double the per capita income of the Negro in Detroit, over three times that of the Chicago Negro, and more than five times that of the New York Negro. Specifically, the Negro population of Memphis has a quarter of a billion dollars to spend—and is willing to spend it on marketable merchandise, such as:

**Riceland Rice . . . Pet Milk . . .  
Cheer . . . Sal Hepatica . . .  
Acrid . . . Wrigley Gum . . .  
Esso . . . Ford.**

These are all name-brand commodities, which WDIA vends for national clients, on a regional basis, at profits that are staggering—and from a market, mind you, almost untapped by national press and TV media.

If your operations include products in the consumer field, consider the impact made upon 1,237,686 potential buyers, by Negro announcers, entertainers, consultants—salesmen, all! Listeners react to suggestions and personalized sales messages, delivered by the all-Negro staff, in a concrete way . . . with action at points-of-purchase. The proof? WDIA consistently carries a larger number of national advertisers than any other radio station in Memphis. If you want your share of that quarter billion dollars, let WDIA plan your program!

## Effective Programming

All-Negro shows on WDIA are "customized" to awaken intellectual and emotional responses, reflect traditional tastes, stimulate loyalty to a given product through the performer involved. Programs vary in subject from musical favorites to news and inspirational chats. Stars range from popular vocalists to home economists. All deliver solid entertainment, in a style familiar and acceptable to Negro listeners. They appeal, in a personal way, to the colored sense of responsibility in supporting the product they represent. The tremendous response to this customized programming is evidenced by the fact that WDIA has increased its annual gross dollar volume over 600%!

## Push Market

WDIA has all the elements for a first-rate market mix. With a sensi-

tivity to changing conditions, WDIA converted, in 1948, from a conventional station to an exclusive-for-Negroes, entertainment center. WDIA incorporates into its schedule a public relations service, which promotes the interest of Memphis Negroes in all its home, civic, social, and economic programs.

As a result of this close association with the Negro interest, WDIA has a phenomenal contact with, and comprehension of, the emotional, social, and economic needs of these colored citizens, who make up 13% of Memphis' total population. This understanding is translatable into cash. For instance, WDIA is cognizant of the motive that impels these Negroes to show a consumer preference for premium-brand goods. So they buy the best!

WDIA not only has a comprehension of consumer-attitude in this specialized market, the station has singular know-how on advertising techniques for these particular customers and methods of applying them with maximum effectiveness.

Audit the statistical records WDIA has made for blue-chip, national accounts in the development, distribution, and sales promotion of name-brand lines. Let WDIA show you how this station can integrate your market problem, operational structure, and profit objectives into its own planning and service. With its specialized strategy, WDIA can promise you unparalleled opportunities for immediate response . . . can indicate new directions and growth potential for the future in the unmined, Memphis Negro market! Send your inquiry for details, on your letterhead, now . . . and ask for a bound copy of, "The Story of WDIA!"

WDIA is represented nationally by the John E. Pearson Company.

*John Pepper*  
JOHN PEPPER, President

*Bert Ferguson*  
BERT FERGUSON, General Manager

*Harold Walker*  
HAROLD WALKER, Commercial Manager

al Latex. Fox, president of C&C and distributor of the RKO movie films, "sold" time to Latex in return for cash-plus-a-percentage. Fox got the time from stations in exchange for the RKO films.

**Got a fall programing problem? Would you be interested in a new tv series based on a top-grossing movie?**

If so, you might contact MGM Tv. The tv subsidiary, planning to go into

tv film production in a big way, is soliciting sponsors with the idea of turning out pilots on such properties as *The Thin Man*, *Dr. Kildare*, *Mrs. Minniver*, *Min and Bill* and *Goodbye, Mr. Chips*.

Advertisers are being told: Tell us what MGM property you're interested in and we'll get a pilot rolling.

**For stations interested in certain kinds of programing, Guild Films**

is packaging its product in groups of similar series.

They include (1) a musical group consisting of *Liberace*, 113 shows; *Florian Zabach*, 39; *Frankie Laine*, 39; (2) mystery-documentary; *I Spy*, 39; *Sherlock Holmes*, 39; *Paris Precinct*, 26; *Confidential File*, 39; (3) comedy and drama: *Molly*, 39; *Life With Elizabeth*, 65; *Duffy's Tavern*, 39; *Janet Dean*, 39; *Conrad Nagel Theatre*, 26; (4) kid shows: *Flash Gordon*, 39; *Joe Palooka*, 26; *Tim McCoy*, 39, *Junior Science*, 39.

Guild also distributes *It's Fun to Reduce*, 65; *Captain David Grief*, now in production. plus cartoons and feature films.



## WHEC Rates FIRST with Rochester Listeners

**Out of 360 Quarter-Hours Mondays thru Fridays, In Competition with Five other Radio Stations**

**WHEC RATES 275 FIRSTS and 10 Ties!**

*Here's the Breakdown:*

	WHEC	Station B	Station C	Stations DE & F
*FIRSTS in the Morning	115	0	5	0
*FIRSTS in the Afternoon	70	50	0	0
*FIRSTS in the Evening	90	0	20	0
	(10 ties)		(10 ties)	

\*COMPLETE ROCHESTER PULSE REPORT OCTOBER 1956

**BUY WHERE THEY'RE LISTENING . . . ROCHESTER'S TOP-RATED STATION**

# WHEC

*of Rochester*

NEW YORK  
5,000 WATTS

Representatives EVERETT McKINNEY, Inc. New York, Chicago, LEE F. O'CONNELL Co., Los Angeles, San Francisco

RKO Tv's "Million Dollar Movie" package has increased late-evening tune-in 49% in Philadelphia, according to WCAU-TV, which runs the package. The Philly station also reports success with a late-afternoon companion. *Million Dollar Matinee* . . . MCA Tv reports the debut of *State Trooper* in Denver topped a Clark Gable opus (*Homecoming*, with Lana Turner), beat out a Selznick feature (*The Paradine Case*) and tied CBS Tv's *Studio one*.

CBS TV Film Sales has sold its news film service to six additional stations: KCRA-TV, Sacramento; WGAN-TV, Portland, Me.; KHOL, Kearney, Neb.; WBNF-TV, Binghamton, N. Y.; KOOK-TV, Billings, Mont.; KGW-TV, Portland, Ore. . . . Minot Tv announced the sale of *The Tracer* to three markets.

Bernard L. Schubert, Inc., has completed arrangements for the listing of every market carrying *Tv Reader's Digest* in *Reader's Digest* magazine. The show is now in more than 50 markets. Schubert has also sold the show in four Canadian markets to Security Storage Co. . . United Artists has racked up sales of \$2.2 million for package of 39 movies, the only package comprised of all major post-1948 features. Stations in 85 markets are carrying the films.

Screen Gems will produce a half-hour film series about Sam Houston under the title. *The Man From Texas*





THERE'S ONLY ONE LEADER...

**KXL-F-TV4 MONTANA**  
THE CONTINENTAL DIVIDE STATION, BUTTE

## MEMO: TO TIMEBUYERS!

Pulse:

Wilkes-Barre Metropolitan Area  
November 1956  
Monday through Friday

	6:00 AM- 12 Noon	12 Noon- 6:00 PM	6:00 PM- 12 Midnight
<b>WILK</b>	<b>29</b>	<b>21</b>	<b>21</b>
Sta. B	17	20	28
C	13	12	12
D	9	16	12
E	8	9	X
F	8	8	10
Misc.	16	14	17

In every radio classification but one WILK leads in the Wilkes-Barre Metropolitan area.

*It's your best radio buy!*

**WILK-TV**

Wilkes-Barre  
Scranton  
Call Avery-Knodel, Inc.

... Maurice H. Zouary, independent producer-packager, has purchased the Miles and Progress film libraries, which include one-and two-reel shorts, full-length features and about 3 million feet of stock shots.

KHJ-TV's (Los Angeles) new, two-hour block of syndicated film is 50% sold a week after its debut. Dubbed *Million Dollar Monday*, the block consists of MCA Tv's *Soldier of Fortune* and *State Trooper*, CBS Film's *Whirlybirds* and Gross-Krasne's *O. Henry*... NTA has set up a Canadian affiliate in what is described as the first step in distributing its films on a world-wide scale... CBS Film's *Whirlybirds* is now distributed in 116 markets covering 73% of the U. S.

## COMMERCIALS

How much allowance is needed for tv cut-off?

Here are results of the recent Screens Gems WRCA-TV tests to determine how much of the transmitted picture is seen on the average at-home tv screen:

- 1) Middle screen losses (top, bottom and sides) about eight per cent.
- 2) Corner losses vary from 14 to 25%.

These findings were worked out by Peter Keane, technical director at Screen Gems and were developed separately from WRCA-TV's tabulations. The New York station plans to release its findings next week.

New techniques and new horizons in commercials will be added to the curriculum of the Film Producers Association's current group of film quality seminars.

The FPA is changing its original concept somewhat with the techniques' addition. The association feels that quality on the production end rates high, but there's still plenty of room for improvement on the projection level (prints and station equipment).

Next seminar is scheduled for the first week in March in New York. Some Chicago, as well as New York agency groups, will attend.

MGM's film commercial division has snagged its first account. Jacob Rup-

pert. Contract calls for 10 one-minute commercials for Knickerbocker Beer. Warwick and Legler is Ruppert's agency... Le Ora Thompson Associates is the newest Hollywood animated commercials production outfit.

## REPS

Frank B. Headley, president of Station Representatives Association and H-R Representatives defined the functions and contributions of the station representatives at the luncheon in Boston of the Broadcast Executives Club of New England.

For the advertising agency, the representative: 1) furnishes complete information and analysis of station data, including such highly specialized information as traffic counts on certain corners, percentage of women who work in a given market, or even the number of chickens within a certain station's grade "A" contour; 2) suggests station line-ups for products; 3) advises on strong points of a product for emphasis in commercials; 4) supplies data, such as coverage figures; 5) does duplication studies between specific buys.

For the station, the rep: 1) provides general information on a station's coverage, the size of the market, the national accounts going in; 2) supplies rating analyses, specifically tailored for sales and to inform station management of trends; 3) handles contact with national survey organizations, often determining what surveys to buy, the proper scheduling of them, the design of the sample; 4) calculates set

*More* People  
Listen **MORE**  
to **WAPI**  
BIRMINGHAM  
THE *Voice* OF ALABAMA  
John Blair & Co.

count figures and conversion percentages; 5) prepares promotion material; 6) advises on programing, such as the types of shows or talent that are saleable.

Adam Young has announced formation of a new subsidiary firm, Young Representatives, Inc., which will supplement parent company, Adam Young, Inc., in radio representation.

Young Representatives is specifically designed to meet the requirements of stations in markets which rank below the top 50 but within the top 100. These stations can best be sold, Young feels, by specialized, tailor-made representation.

Adam Young, Inc., continues in the representation of stations in the top 50 markets. Formation of the new company will provide two specialized sales staffs—one concentrating on top markets, the other on medium-sized markets.

Blair Tv Associates now represents WP-TV, West Palm Beach, Florida. Joint announcements were made by W.

L. Woods, national sales manager of Phipps Broadcasting Stations, and Richard L. Foote, executive vice president, Blair Television Associates, Inc.

## RESEARCH

While tv viewing reached an all-time peak in 1956, TvB finds the current year pushing to even greater heights.

The growth comes not only from the increase in homes owning tv but also from the increase in time the average home spends watching tv.

New tv homes, as of 31 Dec. 1956, increased more than 4 million as compared to the same period in 1955; and 1956 was the first year to average over five hours per day viewing all year long.

First reports for 1957 (as compiled by Nielsen) show homes watching television up 15% over the corresponding period in 1956. Norman E. Cash, TvB president, reports, "The average nighttime program delivered over 2 million more homes at the start of 1957 than at the start of 1956."

The Advertising Research Foundation has appointed Dr. Herta Herzog as chairman of its committee on Motivation Research. Dr. Herzog is director of creative research for McCann-Erickson. Arno H. Johnson, vice president at J. Walter Thompson, has been named ARF treasurer.

## STOCK MARKET

Following stocks in air media and related fields will be listed each issue with quotations for Tuesday this week and Tuesday the week before. Quotations supplied by Merrill Lynch, Pierce, Fenner and Beane.

Stock	Tues. 12 Feb.	Tues. 19 Feb.	Net Change
<i>New York Stock Exchange</i>			
AB-PT	21 $\frac{1}{2}$	22 $\frac{1}{4}$	+ $\frac{3}{8}$
AT&T	171	176 $\frac{5}{8}$	+2 $\frac{5}{8}$
Avco	6 $\frac{1}{2}$	6 $\frac{3}{4}$	+ $\frac{1}{4}$
CBS "A"	31 $\frac{1}{2}$	32	+ $\frac{1}{2}$
Columbia Pic.	17 $\frac{1}{2}$	17 $\frac{1}{2}$	+ $\frac{3}{8}$
Loew's	19 $\frac{1}{4}$	19 $\frac{1}{2}$	+ $\frac{1}{4}$
Paramount	30 $\frac{1}{4}$	31	+ $\frac{3}{4}$
RCA	32 $\frac{1}{4}$	32 $\frac{7}{8}$	+ $\frac{5}{8}$
Storer	25 $\frac{1}{2}$	26	+ $\frac{1}{2}$
20th-Fox	22 $\frac{1}{2}$	23	+ $\frac{1}{2}$
Warner Bros.	25 $\frac{1}{2}$	25 $\frac{3}{4}$	+ $\frac{1}{4}$
Westinghouse	52 $\frac{3}{4}$	53 $\frac{1}{4}$	+ $\frac{1}{2}$

<i>American Stock Exchange</i>			
Allied Artists	3 $\frac{1}{2}$	3 $\frac{1}{2}$	
C&C Super	1	1	
DuMont Labs.	5	5 $\frac{1}{4}$	+ $\frac{1}{4}$
Guild Films	3 $\frac{3}{4}$	3 $\frac{1}{2}$	- $\frac{1}{4}$
NTA	8 $\frac{1}{4}$	8 $\frac{3}{4}$	+ $\frac{1}{2}$



and completely covered

by



KTHH's 0.5 mv/m contour blankets two and one-half million Gulf Coast residents, in 750,000 radio homes. Reach them quickly, effectively, inexpensively by calling your Paul Raymer Man.

M B S FOR HOUSTON AND SOUTH TEXAS



"If it weren't for us KRIZ Phoenix account executives, you air personalities would be permanently sustaining."



IN INLAND CALIFORNIA (AND WESTERN NEVADA)

# BEELINE<sup>®</sup> RADIO

*delivers more for the money*



This group of mountain-ringed radio stations, purchased as a unit, delivers more radio homes than any combination of competitive stations . . . at by far the lowest cost per thousand. (Nielsen & SR&D)

They serve this amazingly rich inland market — with more people than Iowa — and effective buying income of almost \$4.3 billion, nearly triple that of the metropolitan Dallas market. (Sales Management's 1956 Copyrighted Survey)

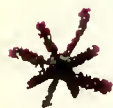
**McClatchy  
Broadcasting  
Company**

Sacramento, California  
Paul H. Raymer Co.,  
National Representative

**KOH** • FRESNO  
**KFBK** • SACRAMENTO  
**KBEE** • MODESTO  
**KMJ** • FRESNO  
**KERN** • BAKERSFIELD



your ad message lives with  
TV and Radio buyers every day  
of the year in the-



Only market place of its kind. Gives programing profile of every  
tv and radio station in the United States and Canada.

Published each March. Advertising forms close late February



# 1957 buyers' guide to station programming

RADIO AND TELEVISION

If you were a timebuyer asked to make up a list of 60 farm stations how would you go about it? If it were your job to build lists of stations featuring farm programming, or sport shows, or negro, news of Latin American programming, homemaker shows or other special appeal programming where would you turn?

If you were asked to make up a list of tv stations on one day's notice and needed film and slide requirements of each station; if you had to know about likely homemaker shows, farm programs, sportscasts, feature film availabilities - what would you do?

The busy timebuyer, account executive, and ad manager turn to the Buyers' Guide to Station Programming. It works wonders for him. It's the only tool enabling him to quickly, accurately and expertly sort out the 3,500-plus radio and tv stations of the U.S. and Canada by their program characteristics.

The 1957 BUYERS' GUIDE is as basic as your rate card. It's the only source of its kind. Your ad in BUYERS' GUIDE, near the programming analysis of your own station, will benefit from a year 'round exposure before the largest concentration of advertiser-agency readership in the trade paper field. BUYERS' GUIDE goes to the full SPONSOR reader list of 13,500 circulation.

Send your reservation in right away. Use the attached order form, or wire collect for choice position. Regular rates and frequency discounts apply. Advertising deadline is 15 February. Regards.

Sincerely,

*Arnold Alpert*  
Arnold Alpert

BOLDFACE LISTING WITHOUT COST

Along with your ad in the 1957 BUYERS' GUIDE your station will be listed in boldface in the master directory.

SPONSOR SERVICES INC., 40 EAST 49TH ST., NEW YORK 17, N. Y.

## 1957 BUYERS' GUIDE ADVERTISING ORDER FORM

Please reserve following space in the

### 1957 BUYERS' GUIDE TO STATION PROGRAMING

- |  |  |
|--|--|
| <input type="checkbox"/> full page . . . . \$450<br>7x10               | <input type="checkbox"/> two-third page . \$330<br>vertical 4 5/8 x 10" deep                                       |
| <input type="checkbox"/> half page . . . . \$265<br>horizontal 7x4 3/8 | <input type="checkbox"/> one-third page . \$180<br>vertical 2 1/4 x 10" deep<br>horizontal (master directory only) |

I understand my ad entitles me to boldface listing of my station in the master directory at no extra cost.

NOTE TO CONTRACT ADVERTISERS: Earned contract rates including frequency discounts, applies to BUYERS' GUIDE and FALL FACTS BASICS.

- ☐ I prefer placement in Master Directory  
☐ I prefer placement in category listings

Firm \_\_\_\_\_  
City \_\_\_\_\_ Zone \_\_\_\_\_ State \_\_\_\_\_  
Name \_\_\_\_\_

### CATEGORY LISTINGS

#### RADIO

Classical Music  
Farm Service  
Country and  
Western Music  
Foreign Language  
Latin American  
Negro  
Popular Music

#### TELEVISION

Farm Service  
Feature Film  
Homemaking  
Special Facilities &  
Film & Slide  
Specifications  
Specialized Appeals  
Sports

# ONLY ONE CAN DO THE JOB

**NEW, ADDITIONAL SURVEY PROOF:**  
WNHC-TV—seven days a week, sign on to sign off—delivers average audiences 210% greater than top New York City station reaching any part of the area; 244% greater than Hartford; 174% greater than New Britain. Kall KATZ for the proof: ARB, Nov. 1956; PULSE, Oct. 1956; NIELSEN NCS #2, 1956.

A TRIANGLE STATION

**WNHC-TV**  
NEW HAVEN-HARTFORD, CONN.

Channel 8

ABC-TV • CBS-TV  
Represented by KATZ

operated by: Radio and Television Div. / Triangle Publications, Inc. / 46th & Market Sts., Philadelphia 39, Pa.  
**WFIL-AM • FM • TV**, Philadelphia, Pa. / **WNBF-AM • FM • TV**, Binghamton, N. Y.  
**WHGB-AM**, Harrisburg, Pa. / **WFBG-AM • TV**, Altoona, Pa. / **WNHC-AM • FM • TV**, New Haven-Hartford, Conn.  
National Sales Office, 485 Lexington Avenue, New York 17, New York



# ...ESPECIALLY IN HARTFORD!



# WASHINGTON WEEK

23 FEBRUARY

Copyright 1957

SPONSOR PUBLICATIONS INC.

Holders of uhf construction permits who 1) never constructed or 2) went off the air due to heavy losses once again have put the FCC on the spot.

Another deadline set by the FCC for building or surrendering the CP has gone by. All the FCC gained from the last CP extension were letters bemoaning the handicaps under which uhf stations must operate in competition with established uhf stations.

Out of the 83 applicants faced with the FCC's CP ultimatum, two turned in their CP's outright (Stanley Durwood, Channel 16, Wichita; and Johnson Broadcasting, Channel 48, Birmingham).

Only those not faced with stiff vhf "blanketing" gave any assurance they planned to do something about building.

Some suggested that since the FCC was in process of seeking to better uhf's lot it might be best to wait until the commission had made some progress.

Others intimated that it would be financial suicide to proceed at this time, and even dared the FCC to cancel their permits.

Many favored a trial for **subscription tv**. Another group thought a close look should be given the **Craven plan** for eliminating the table of allocations in favor of individual consideration for individual applications.

**The tide is pushing hard at the FCC on the matter of fee tv.**

The commission faces the Senate Commerce Committee 5 March on this issue with regard to uhf permit holders.

**The committee's staff is readying a report calling for a large-scale trial of fee tv**, although there's no certainty that the committee itself will subscribe to the report.

**There's strong feeling in the industry to have the report withheld or changed.** The FCC is watching the pulse carefully.

**Congressional hearings on radio-tv problems are much slower getting started than last year.**

On the other hand, **the list of proposed committee inquiries grows longer each week.** By the end of the session it is entirely possible that network chiefs and FCC officials may have spent plenty of time on Capitol Hill anyhow.

The two latest hearings to be marked on the tentative calendar are of lesser importance.

In one, the FCC (and the FTC, as well as other regulatory agencies) would be scrutinized by Rep. Celler (D., N. Y.) on the degree to which appointed Democrats actually resemble Democrats. These agencies are supposed to be split between the two major parties, but **Celler suspects the Administration has been appointing Democrats-for-Eisenhower.**

The other added inquiry: A Senate Small Business subcommittee will be looking into the problems of **daytime-only radio stations.**

A big complaint here is the vagueness of their time schedules—sunrise to sunset. Meantime the clear channels feel the daytimers should be even more restricted.

As if this isn't opposition enough, **the still smaller fulltime (250 watt) stations are apt to come into the hearing with their own grievances.** They claim the 1,000-watt daytimers have an unfair advantage, ask that their own power be boosted comparatively.

GETTING THE MOST FROM



**If the Picture "Pops"  
It Has What It Takes!**

Many a good film commercial has been ruined by a poor presentation "on-air." If the picture "pops" out at you, has sparkle and dimension, you know it's good. With modern RCA Film Equipment you can expect and get the highest quality reproduction and long term reliability in operation.

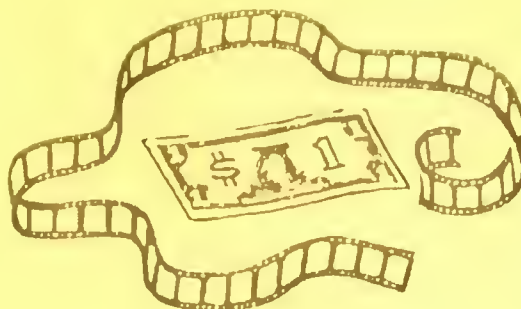


*P.S.*

HOW LONG SINCE  
YOUR STATION'S  
FILM ROOM  
WAS MODERNIZED?



YOUR FILM DOLLAR



## How to Get the Kind of Picture Quality that Advertisers Want

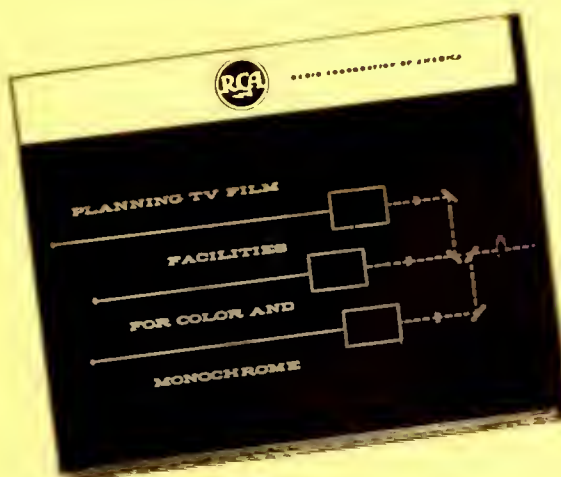
There are two ways to increase the quality of your film programs:

- (a) By using Vidicon film cameras
- (b) By using professional projectors.

Vidicon cameras give you sharp, clear, virtually noise-free pictures of live picture quality. The Vidicon will show every detail that is on the film. For example, night scenes are much clearer with new Vidicon cameras than with older Iconoscope equipment. Vidicon film cameras have *ideal* tone or gray scale range for high quality reproduction of film. A remote light control permits the RCA Vidicon camera to be adjusted to optimum operating conditions at all times.

Professional RCA projectors are another requirement for high picture quality. Professional film projectors provide a rock-steady picture, free from jump and jitter, as well as high fidelity sound. Precise optics in the RCA film and slide projectors assure evenness of illumination and excellent resolution.

Whether you are a station executive, program sponsor or agency man, you'll be helping the cause of good film programming by advocating the use of up-to-date film room equipment. Ask the RCA Broadcast Representative to show you our new film manual "Planning TV Film Facilities for Color and Monochrome."



Tmk(s) ®

**RADIO CORPORATION of AMERICA**

BROADCAST AND TELEVISION EQUIPMENT

CAMDEN, N. J.

In Canada: RCA VICTOR Company Ltd., Montreal

# SPONSOR HEARS

23 FEBRUARY  
Copyright 1957  
SPONSOR PUBLICATIONS INC.

A top-level management flareup in one of the top five and oldest agencies seems to be thwarted by the timely return to the scene of the agency's board chairman.

Several of the old guard—loaded with agency stock—had been raising points of policy against the president—notably that he was trying to change **the image of the company**.

The agency's chairman of the board, who is also the largest stockholder, always has been a master at pouring oil on troubled brass.

Predictions on Madison Avenue are that Philip Morris top management has started to get "restless" about its PM advertising, wants to "re-direct" it. Ayer now has the account.

After a two-year absence, the brand is returning to nighttime network tv via the Mike Wallace Show on ABC TV. **It's the type of offbeat thing that Philip Morris always has preferred** to identify itself with.

The tv networks apparently are in for a rash of cops-and-robbers shows—prowl car versions of westerns—this fall.

ABC TV has tied up with the New York police's endowment fund for such a series, and CBS TV is working on one called Twenty-First Precinct.

That preference of C. Terence Clyne's for livingroom (instead of office) decor in McCann-Erickson's new New York office dates back to his days at Biow.

Milton Biow was allergic to two things: the pomp and circumstance of the business and a desk cluttered with papers.

Like Biow, Clyne has no desk in his office. (Several of the top CBS people likewise prefer this kind of setup.)

A frequent crack among timebuyers these days, with overtones of frustration:

**Some stations have sold so much time on saturation and similar plans that they have trouble handling ordinary card-rate campaigns.**

With albums and histories so much the rage these days, **the all-time classic radio broadcasts** are turning up in conversations more and more. Here are some:

- The late Graham McNamee's coverage of the **Dempsey-Tunney** long-count bout.
- NBC's broadcast of the **Hindenburg** fire as transcribed by a WLS staffer who, by chance, was set up at the mooring-port to greet some Chicagoans.
- Orson Welles' **Man from Mars** hysteria-producing event (CBS).
- Gabriel Heatter's marathon ad libbing during the **Bruno Hoffman** trial, aftermath of the Lindbergh kidnapping (Mutual).
- CBS' special events treatment of the **Detroit** race riots.
- H. V. Kaltenborn's valedictory from Berlin at the outbreak of World War II (NBC).
- John Hicks' coverage of the "D" Day landings.
- The dialogue between **Mae West** and **Charlie McCarthy** on the Chase & Sanborn Show (NBC).
- The program climaxing the **Jack Benny-Fred Allen** feud (NBC).
- The initial **Sorry, Wrong Number** program (CBS).





joined together

on channel ten



\*cbs for the panhandle

MGM—"Command Performance"



now represented by  
**BLAIR Television ASSOCIATES**  
INC.

feature film packages: mgm · screen gems · selznick's int · assoc. artists

**SEATTLE**

3319 White-Henry-Stuart Building  
Elliat 6270

**NEW YORK**

422 Madisan Avenue  
PLaza 1-1922

**CHICAGO**

737 North Michigan Avenue  
DElaware 7-2145

**SAN FRANCISCO**

2502 Russ Building  
YUkon 2-7068

**LOS ANGELES**

3460 Wilshire Boulevard  
DUnkirk 1-3811

**DETROIT**

617 Baak Building  
WOodward 1-6030

**ST. LOUIS**

1037 Paul Brown Building  
CHestnut 1-5687

**JACKSONVILLE, FLA.**

1402 Barnett Bank Building  
ELgin 6-5770

**DALLAS**

467 Rio Grande National Building  
Riverside 4228

**BOSTON**

6 St. James Avenue  
HUbbard 2-3163

## SPOT'S NEW DEAL

(Continued from page 33)

what he asks for, too provided it is within reason.

**Q.** Will local dealer associations still continue to make buys locally?

**A.** In areas where local associations or dealer councils exist, they will go on raising funds for local co-op advertising by adding X dollars to the price of each car they sell. In the same way, individual dealers will raise their personal ad budgets for promoting their own establishments. The factory will have no say in how they spend this money. In the case of associations or dealer councils, committees make the media buys. With the end of factory co-op, dealers and dealer councils are likely to increase their own local advertising budgets.

**Q.** Must advertising dollar still be spent in the proportions in which it is raised in the areas from whence it comes?

**A.** Definitely not. The new advertising fund will be spent where it can do the most good. Flexibility and efficien-

cy are the keystone of the new plan. If, for example, Chevrolet sales were to sag in Peoria, that GM division would be free to wage a heavy campaign there, spending many times more than had been collected from that market. Support can now be given where needed.

**Q.** Will media buys be more selective than before?

**A.** Yes. Decisions now will be made objectively based on sound advertising and marketing criteria developed by agencies and auto company ad departments.

**Q.** Why do spot radio and spot tv stand to gain?

**A.** Because dealers generally preferred newspapers—not from objective study but rather on the grounds of old friendship or local prestige. And since the co-op game was strictly dealer's choice, local air media often got short shrift. Now with the companies themselves committed to provide every one of their dealers with the heaviest coverage possible, agencies and ad departments are re-examining all media. All

tv and radio have to do now is sell themselves on their merits.

**Q.** For how long will auto companies go on honoring old buys made under co-op system?

**A.** For no longer than is necessary. For example, practically all such buys by Dodge dealers have been shut off already. Chrysler hopes to have all its old co-op deals cleared away by the end of March. GM is counting on having its decks clean by June. Ford, which was about 30 days later in dropping its co-op plan, is trying to introduce the new system as gradually as possible. It is still studying the situation and may go on doing so for quite a while to come. Its major change to date is in the method of raising the new factory fund which is the same as the methods of Chrysler and GM. But it is still trying to continue the mechanics of buying as before. By the beginning of 1958, they expect to have finalized their plans. It is possible within the Ford company, that different plans may be used for different divisions. Lincoln, being a relatively low volume car, may set up a different advertising system than Ford cars division.

**Q.** Did the marketing revolution play a role in the dropping of auto co-op advertising?

**A.** Yes. Although GM dealers themselves got the ball rolling when they complained about co-op inequities to a Senate investigating committee early in 1956, the fact is that new marketing concepts within the advertising departments of the auto manufacturers would eventually have killed co-op anyway. The motor industry has gone through the phases of stressing first research techniques, then technological developments. It has learned how to re-tool for a new model car while still keeping up production on current models. It has reached a zenith of assembly line perfection. Now, at long last, marketing has caught up with it.

The co-op system began in the auto industry when many car dealers were former carriage shop proprietors. They knew nothing of advertising. Yet they were handed a *carte blanche* say in what advertising was to be bought. As new media—radio and television—came into the picture, they still favored their old pals, the local newspaper publishers. Others spent their

## HOTTEST RADIO BUY IN PROVIDENCE

**WICE — a strong 3rd afternoons**  
**WICE — a strong contender for 3rd mornings**

Rhode Islanders love our local and national news coverage, go for our "more music" policy, think their independent Elliot station is great. So do the sponsors. Check Hooper . . . ask your JEPCO man!

**The ELLIOT STATIONS**  
great independents • good neighbors

Akron, Ohio - **WCUE**

**TIM ELLIOT, President**

**WICE - Providence, R. I.**

The John E. Pearson Co., National Representatives



# She's A Big One, All Right!

WHO-TV is as big a *television* value—and getting bigger all the time!

As of March, *last year*, the Iowa Television Audience Survey found that 74.2% of all Iowa families owned television sets. *Today* we conservatively estimate that WHO-TV's coverage area has 284,500 television sets—viewed by over one million people, divided almost exactly 50-50 between urban and non-urban families.

Ask Peters, Griffin, Woodward, Inc. for all the facts on WHO-TV—Channel 13—NBC-TV in Des Moines.

WHO-TV is part of  
Central Broadcasting Company,  
which also owns and operates  
WHO Radio, Des Moines  
WOC-TV, Davenport



## WHO-TV

Channel 13 • Des Moines

Col. B. J. Palmer, President  
P. A. Loyet, Resident Manager  
Robert H. Harter, Sales Manager



Peters, Griffin, Woodward, Inc.  
National Representatives



co-op funds in every kind of "tin-whistle" advertising from kiddy balloons to skywriting. One Florida auto dealer has for years insisted in putting the bulk of his money into a race track form. (This buy was shut off, the minute co-op was dropped.)

The co-op system was set up to advertise product at dealer level. Yet what dealers did with their advertising money frequently had no relation whatever to the national programs of the factories. The manufacturers knew this, yet tried to live with it. Perhaps the fact that a company like GM was saving about \$10 million a year in Federal Excise Taxes under the old set-up of raising dealer money for the co-op pot had something to do with their tolerance. But into a bitterly competitive industry like automotives, marketing was bound to come.

**Q.** *Did the Robinson-Patman Act bring about abolition of co-op funds?*

**A.** No. But it's likely if co-op had been continued, it would have entered the picture sooner or later.

**Q.** *What were the inequities and weaknesses of co-op that may be eliminated under new system?*

**A.** Practically every advertising excess and malpractice was spawned in

co-op (double billings, kick-backs, etc.).

Advertising rates were muddled. In radio particularly, there were a lot of manipulations in which local rates were obtained where national should have prevailed. Now there can be no longer any doubt that buys from a national agency will go at national rates. The fund no longer belongs in part to the local dealers, but to the factory.

Station reps often lost schedules through co-op. For example, New York area dealers might decide against a local spot tv campaign on the grounds that much of their advertising might benefit dealers in neighboring Connecticut and New Jersey. Now if the factory decides that tv is needed in the New York area, it can go right ahead and make the buy.

Under co-op plans, dealers in rural areas could hardly spend all their money in their country weekly. For some of them, this was their only coverage, except for network television and national magazines (purchased with factory—not co-op, funds). Meanwhile many suburban dealers were getting coverage from their own local newspapers and stations as well as from the metro broadcasts and news-

papers which come into their own areas. This gave them an unfair advantage, according to the rural dealers. As for the metro dealers, their co-op funds never went far enough anyway.

Now manufacturers are in a position to give one and all a fair shake, by throwing the whole pot into nationwide promotion of brand names. For such campaigns, spot radio and spot tv are in a strong position.

**Q.** *What are the traditional peak spending periods for auto advertising in spot? Will they continue?*

**A.** A good 60% of spot spending by the auto companies has usually been within a two-month period around the time new models are brought out in the fall. About 30% has been spent over a month each Spring. The remaining 10% has been spread through the other nine months. It is unlikely that the pattern will undergo much change under the new advertising plan. But the fact that auto companies and their agencies are giving serious thought to long-term buys, suggests that annual budgets for spot radio and spot tv may grow in size.

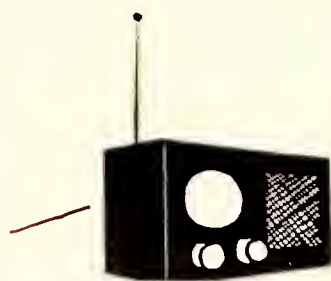
**Q.** *Will auto companies still send form questionnaires to dealers to learn their media preferences?*

**A.** Quite possibly. Such questionnaires were but one of several ways that auto company ad departments kept track of dealer feelings regarding local media. However, with the dropping of the co-op advertising plans, these questionnaires are now for the most part obsolete. At Chrysler Corp., SPONSOR was told that all divisions still do their best to work closely with dealers on advertising plans. But no definite questionnaire has been designed yet to replace the ones used when the co-op plan was in effect.

**Q.** *What are the chief advantages of the new plan to advertisers?*

**A.** Flexibility and the opportunity for clear-cut planning. Factories are now in a position to pay closer attention to the *potential* of a market, rather than to past performance of a market. In advertising, they may now enjoy some of the mobility they gave to America when they put us on wheels. Dealers stand to gain also. Relieved of taking major part in factory media decisions, they are now free to concentrate on promoting their own establishments locally.

**LISTENERS  
WHO LISTEN ...**



**LISTEN TO . . . SAN DIEGO'S ADULT RADIO STATION**

**92%**

KGB IS SAN DIEGO'S ONLY  
STATION WITH AN OVERALL  
AVERAGE ADULT AUDIENCE  
OF 92%.

NIELSEN . . . JUNE, NOV. '56

**KGB**

**1360  
ON THE DIAL**

**FIRST IN SAN DIEGO**

**MUTUAL DON LEE RADIO**

**CALL YOUR H-R REPS  
FOR FULL DETAILS**





**NIELSEN REPORTS: WKY's unduplicated**



**weekly coverage is greater than the next**



**4 Oklahoma City stations combined!**

By using WKY, you cover 56 Oklahoma counties, containing 68% of Oklahoma's population and retail sales.

ASK YOUR KATZ MAN FOR THE COMPLETE COVERAGE AND RATING STORY.

Source: A. C. Nielsen 1956—SRDS 1956 Consumer Markets

Owned and Operated by  
THE WKY TELEVISION SYSTEM, INC.  
WKY-TV and WKY Radio, Oklahoma City  
WSFA-TV, Montgomery, Ala. WTVT, Tampa, Fla.  
Represented by THE KATZ AGENCY

**WKY**  
**RADIO**



Things are hatching  
in the  
**WREN's**  
Nest!



## TO TIME BUYERS LOOKING FOR A BUSY SIGNAL



Metropolitan Topeka is proud of its steady, high payrolls—like Southwestern Bell's 1,200 employees. The company has already added three stories to the new building opened in 1951, and in addition has two suburban offices in the mill. Nearly 10 per cent of all Kansas construction for Southwestern Bell is slated for Topeka in 1957. Topeka is a market worth having . . . and WREN is the low-cost way to get it. Nielsen's latest, credits WREN with 42 per cent of all Topeka homes every single day!

REP. BY JOHN E. PEARSON

# WREN

5000 WATTS  
TOPEKA, KANSAS

## Tv and radio NEWSMAKERS



**Robert B. Hanna, Jr.**, former manager of the Broadcasting Stations Department of the General Electric Co., has been appointed general manager of the Industrial Heating Department for G. E. He will assume his new duties in Shelbyville, Ind. on 1 March. Hanna has been in charge of the company's tv station WRGB, and radio station WGY and WGFM, all in Schenectady, since 1949. He was appointed manager of the Broadcasting Stations Department in 1951, and in 1955 became president and general manager of the Maqua Co., G. E.'s printing affiliate in Schenectady. Hanna joined G. E. in 1929 just after his graduation from Butler University, Indianapolis. Before his broadcasting assignment in 1949, Hanna served in various public relations and advertising posts. He is a member of the board of directors of the NARTB.

**Orrin Spellman** has joined Geare-Marston, the recently merged Philadelphia subsidiary of Ruthrauff & Ryan, New York, as the senior vice president. Spellman resigned as regional vice president of Kenyon & Eckhardt and head of that agency's Philadelphia office to assume the Geare-Marston position. His new appointment is regarded as a move to strengthen the new R&R subsidiary in view of the additional clients which will be handled through the office. Before joining Kenyon & Eckhardt, Spellman was associated with *Holiday Magazine*, Philadelphia, for 10 years. At *Holiday* he served as department store merchandising manager, and later director of advertising and promotion. Prior to *Holiday*, he was a merchandising executive with Talon and assistant promotion manager of Fawcett Publications.



**E. Robert Nashick** has been appointed advertising and promotion manager of KYW-TV, Cleveland. Announcement of the appointment was made by Ed Wallace promotion manager of KYW and KYW-TV. Nashick will assume his new duties on 18 February and will report to Wallace. He comes to KYW from WCKT-TV and WCKR, Miami, where he has been advertising and promotion manager since last April. Prior to that he served as advertising and promotion manager for WXEL, Cleveland and WGBS-TV, the Storer station in Miami. He is credited with establishing the promotion departments of all three stations. For his work in radio-tv advertising and promotion he has won several national awards. Before entering radio-tv, Nashick worked in the promotion field servicing Loews and MGM theatres for eight years.





## Another Happy Client Drops in on KING-TV

Perry Shupert did a double take. Sure enough, there was KING-TV's 'copter all revved-up, ready to whisk him from Seattle-Tacoma International Airport to KING-TV's roof—designated as Seattle-King County Private Heliport No. 1 by the CAB.

Just ten minutes after his airport landing, Shupert, dynamic Vice-President in charge of sales and advertising for Miles Laboratories, Inc., was dropping in for a first-hand view of KING-TV production and

promotion methods that help keep Alka-Seltzer on top of the Pacific Northwest market.

Like so many other top-notch advertisers, Miles places its entire spot budget on KING-TV. No wonder KING-TV enjoyed giving speedy service to the Speedy Man... Results? Alka-Seltzer, One-A-Day Vitamin and Bactine volumes push up and up. Is Perry Shupert happy with KING-TV? Ask him and he fairly fizzes with enthusiasm.

FIRST IN SEATTLE TACOMA

ABC—Channel 5  
100,000 Watts

**KING-TV**

ASK YOUR BLAIR TV MAN

Associated with KGW-TV, KGW Radio, Portland, Oregon



# SPONSOR SPEAKS

## The big three

Between the hours of 9:40 and 11 on the morning of 13 February, the big three in network tv became a reality for hundreds of top-flight agency and advertiser executives. For on that morning ABC, to an audience of 1,500, unveiled an explosive presentation that ranks among the finest examples of showmanship, research, and sales persuasiveness in the annals of the broadcast industry. Two days later the same presentation was given to another packed house in Chicago.

With this single stroke ABC TV moved up many notches in prestige, particularly among key executives who have not been able to follow the day-by-day evolution of the networks.

Although the presentation was delivered with hard-hitting competitive overtones (which by the time you read this will undoubtedly have brought rebuttals) it is not without its positive aspects so far as NBC and CBS are concerned. For one thing, it promises alert, aggressive, high-level competition that should benefit all networks. For another, congress as well as the FCC will be quick to note that the American system of broadcasting allows room for initiative and growth.

How fast ABC will realize on its smash hit remains to be seen. But it is hard to imagine that the master salesmanship of Ollie Treyz, head of ABC TV, will stop just as his network breaks through the sound barrier.

We look for an exciting 1957 among the big three in tv.

## 7 to 9 and 4 to 6

Are these the magic hours for spot radio advertising?

We think that many advertisers are mesmerized into thinking they are. But the facts say different.

Many elients who are standing in line today to buy early-morning and late-afternoon time would do well to buy other hours, including after-dark. And we're confident, that a swing of the pendulum will come once the facts are fully understood.

Right now SPONSOR is busy gathering the evidence for a definite article on this unique media problem. Look for it in the 16 March issue.



**THIS WE FIGHT FOR:** *FCC may soon act on a test of fee tv. The test, SPONSOR believes, would do little to solve the basic problem: Is fee tv in the public interest? We think not. And we deem it a threat to commercial tv.*

## 10-SECOND SPOTS

**Premium:** Orange County, Cal., advertisers who sign for a year with station KWIZ receive free term life insurance. *Now there's real coverage!*

**Self-denial:** The small daughter of a candy manufacturer (who is a heavy user of spot tv) came home from Parochial school the other afternoon.

"Daddy," she said, "the Sisters told us we must give up candy for Lent."

Next day, the father was at the school, protesting.

"I'm a generous contributor to this parish and school," he pointed out to the Sister. "Naturally I'm in favor of the kids giving up something for Lent—but why pick on candy? It's my livelihood, and besides that, all during Lent I've got an expensive spot tv campaign running. Have you any idea, Sister, how many thousands of dollars it costs me to advertise my candies on tv?"

Feeling he had presented a sound case, he returned home, and was heartened that evening when his daughter reported, "Daddy, the nuns told us today we didn't have to give up candy after all."

"That's fine," he said. "And what must you give up instead?"

"Watching television," said his daughter.

**Job wanted:** From *N. Y. Times*—  
WOMEN LIKE ME

2½ to 30½. Not that I have that "fatal attraction." They neither sigh nor swoon. Rather, they make me tea, watch over me, discuss home and family and such. And they think I'm so naive—and at my age! I'm a good retail agency advertising copy/promotion man. . . . *Why change the subject?*

**Speed Age:** According to the papers, "Sylvester L. (Pat) Weaver does not have a company yet, but he has found a business associate." *Pat was never one to let grass grow under his feet.*

## Got a Spot?

This column welcomes contributions from readers. Subjects should be confined to broadcast advertising, may include news items, typos, on-the-air fluffs, wacky ads, agency or rep firm triviae. Those selected for publication will be credited to the senders. Address: "10-Second Spots," SPONSOR, 40 E. 49th St., New York 17, N. Y.



# ON TOP IN SAINT LOUIS

**LEADERSHIP...**

**THE NINTH**

**MARKET**

Well balanced programming and a reputation for providing the finest TV entertainment—local, film, and network—have made KWK-TV the leader in St. Louis Television.

Personalities like Gil Newsome—Tom Dailey—Fred Moegle dominate their time periods across-the-board.

A library of more than 300 selected feature movies . . . top syndicated film programs . . . news, weather, and sports shows distinguished by complete and accurate reporting of city and state as well as national events . . . and a constant awareness of the programming needs of this metropolitan community have led to this audience leadership.

## **INDEED, CONSISTENT AUDIENCE LEADERSHIP!**

Pin-pointed by survey after survey. (Nov. ARB Share of Audience Average, 6 p.m. to midnight: KWK-TV 52.1%; the #2 station: 46.2 (2.2 other).

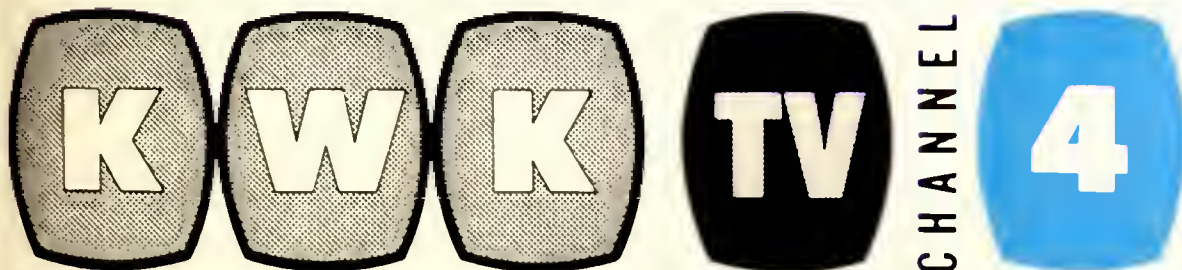
**The Leader in  
St. Louis Television**



TOP PROGRAMS  
OF TWO NETWORKS



If you are campaigning (or planning one) in America's Ninth Market check KATZ for full details about KWK-TV—The Leader in St. Louis Television.



SERVING THE GREAT ST LOUIS MARKET



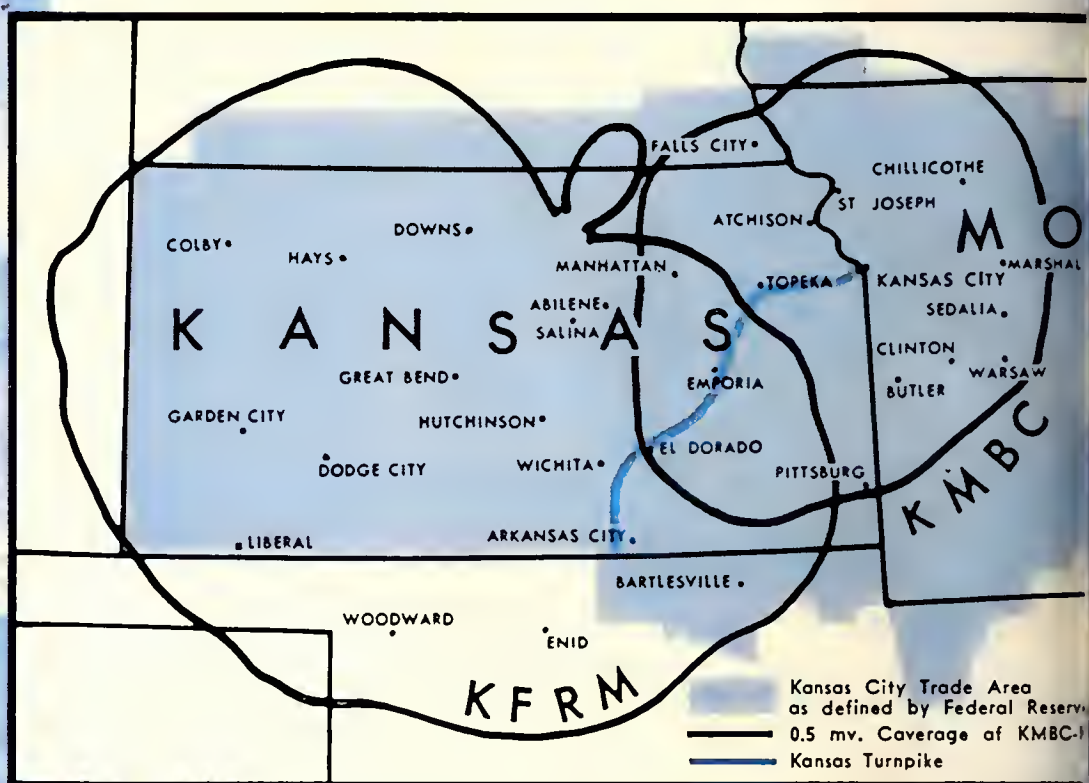
Your Radio Spots on

# KMBC-KFRM



## "Go Right Down the Pike"

To Sell the entire Kansas City Trade Area



Ever since the magnificent new \$160,000,000 Kansas Turnpike opened, smart radio advertisers have been selling plus of new customers with KMBC-KFRM. These "pike" customers are *not* "pikers"! They come to Kansas City with pockets full of money to buy all sorts of things. They come from far down the pike in the rich trade area to the west and southwest.

The ability of KMBC-KFRM to give you your pick of pike customers is no accident. A look at the map above will show you why. Note how the broad coverage of KMBC-KFRM matches the Kansas City Trade area.

And KMBC-KFRM assure you of high listenership — with potent, personalized programming of Music, News, Sports, Major League Baseball, Farm Service and Women's Programs. It all adds up to your best radio buy in Missouri, with KMBC king-sized listenership in the Kansas City area; and KFRM (a bonus to KMBC advertisers) beaming your sales story to the State of Kansas.

**MORAL:** Send your message down the Kansas Turnpike via KMBC-KFRM and step-up your sales in the Kansas City market.

For choice availabilities, call your colonel from Peters, Griffin, Woodward, Inc.

**KMBC** of Kansas City  
**KFRM** for the State of Kansas  
Basic ABC Affiliate

in the Heart of America

...and in Television the Swing is to **KMBC-TV**

The new 236-mile Kansas Turnpike—fast, easy route to Kansas City—brings thousands of new customers every day. They listen to the KMBC-KFRM Radio Team on the pike and in their homes.

DON DAVIS,  
President  
JOHN SCHILLING,  
Executive Vice-President  
GEORGE HIGGINS,  
V.P. and Sales Manager  
DICK SMITH,  
Manager, KMBC-KFRM  
MORI GREINER,  
Manager, KMBC-TV

PETERS, GRIFFIN, WOODWARD, INC.  
Exclusive National Representatives